

FIGURATIVE LANGUAGE IN WRIGHT'S *CASE NO. 39*

A THESIS

**Presented as Partial Fulfillment of the Requirements for the Attainment of a
Sarjana Sastra Degree in English Literature**



by:

Riska Nurdiana

NIM 13211141004

**ENGLISH LITERATURE STUDY PROGRAM
ENGLISH EDUCATION DEPARTMENT
FACULTY OF LANGUAGES AND ARTS
YOGYAKARTA STATE UNIVERSITY**

2017

APPROVAL SHEET

FIGURATIVE LANGUAGE IN WRIGHT'S *CASE NO. 39*

A THESIS

by:

Riska Nurdiana

13211141004

Approved by the supervisor on December 15, 2017

Supervisor,



Susana Widvastuti, S.S., M.A., Ph. D.

NIP. 19780228 200501 2 001

RATRIFICATION SHEET

FIGURATIVE LANGUAGE IN WRIGHT'S CASE NO. 39 A THESIS

Accepted by the Board of Examiners of Faculty of Languages and Arts,
State University of Yogyakarta on January 3, 2018 and declared to have fulfilled
the requirement for the attainment of a *Sarjana Sastra* Degree in English
Literature.

Board of Examiners

Chairperson : Susana Widyastuti, S.S., M.A., Ph.D.

Secretary : Eko Rujito Dwi Atmojo, S.S., M.Hum.

First Examiner: Erna Andriyanti, S.S., M.Hum. Ph.D.

Yogyakarta, January 3, 2018

Faculty Languages and Arts

Yogyakarta State University

Dean,



Prof. Dr. Endang Nurhavati, M.Hum.

NIP. 19571231 198303 2 004

PERNYATAAN

Yang bertanda tangan di bawah ini, saya

Nama : Riska Nurdiana

NIM : 13211141004

Program study : Sastra Inggris

Fakultas : Bahasa dan Seni

Judul : Figurative Language in Wright's *Case No. 39*

menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri. Sepanjang pengetahuan saya, karya ini tidak berisi materi yang ditulis oleh orang lain, kecuali bagian-bagian tertentu yang saya ambil sebagai acuan dengan mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

Apabila ternyata terbukti bahwa pernyataan ini tidak benar, maka hal itu sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 12 Desember 2017

Penulis,



Riska Nurdiana
NIM. 13211141004

MOTTO

There's always gonna be another mountain
I'm always gonna wanna make it move
Always gonna be an uphill battle
Sometimes I'm gonna have to lose
Ain't about how fast to get there
Ain't about what's waitin' on the other side
It's the climb

- Miley Cyrus

DEDICATIONS

This research is proudly dedicated to

My beloved parents, Muh Al Chafid and Safriyatun

My little sister, Azzahra Nur Aziza

My Family, Bani H. Muchson

Me,

And

Everyone, my supporters

ACKNOWLEDGEMENTS

All praises and thanks be to the Almighty Allah SWT for all the mercy and blessings, I can finish this research. He guides me to pursue my goals in my life no matter what I pray for. Then, I realize that I could never have finished this research without some help from many amazing people. Therefore, my deep and sincere gratitude to:

1. Susana Widyastuti, S.S., M.A., Ph. D. my one and only supervisor in this research, who has given me valuable knowledge, support, and continuous guidance in finishing this research;
2. Drs. Drs. Sugi Iswalono, M.A., my academic consultant, and all lecturers in the English Education Department who have taught and guided me during my years of study;
3. my beloved parents, Muh. Al Chafid and Safriyatun and my sister, Azzahra Nur Aziza who are the reason of my strength and ambition that have given me support, love, and encouraged me to struggle;
4. my big family members, Bani H. Muchson, for their support;
5. Hungerbank Jogja, Official delegates Indonesian Youth Dream Camp 2017, Koalisi Pemuda Hijau Indonesia (KOPHI) Yogyakarta who are always be the reason to stay;
6. my mood boosters, Kelas Inspirasi Klaten #3, Indorelawan.org, Hamada Foundation Klaten, DoSomething.org who are always be the reason I believe in the kindness of people;
7. my dear comrades Tria, Devita, and Destiana, who are always there whenever I need support and give me laugh, love, and even tears;
8. my triangulators, Ika and Umi, for helping me to check the data of this research, and also all members of Sasing A 2013, and all members of Linguistics Class 2013 for their support and love.
9. all families whom I cannot mention by name that have helped me along the whole process of finishing this research.

Finally, I realize that my research is far from perfection although I have tried my best. I hope it will be beneficial for everyone who reads this research, particularly for those who are interested in language and style. Thus, any comments and suggestions are indeed welcome for the betterment of this research.

Yogyakarta, December 12, 2017

Riska Nurdiana

TABLE OF CONTENTS

TITLE	i
APPROVAL SHEET	ii
RATIFICATION SHEET	iii
<i>PERNYATAAN</i>.....	iv
MOTTO	v
DEDICATIONS	vi
ACKNOWLEDGEMENTS.....	vii
TABLE OF CONTENTS.....	ix
LIST OF FIGURE AND TABLES.....	xii
ABSTRACT	xiii
CHAPTER I INTRODUCTION	1
A. Background of the Study	1
B. Research Focus	4
C. Objectives of the Study.....	6
D. Significance of the Study.....	7
CHAPTER II LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK	8
A. Literature Review	8
1. Style and Stylistics.....	8
2. Types of Figurative Language.....	10
a. Figurative Language by Comparison.....	12
1) Metaphor.....	12
2) Simile	13
3) Personification	14
4) Apostrophe.....	15
b. Figurative Language by Association	16
1) Metonymy.....	16
2) Synecdoche.....	16
3) Symbol	17

4) Allegory.....	19
c. Figurative Language by Contrast.....	19
1) Paradox.....	19
2) Irony	20
3) Hyperbole	21
4) Litotes.....	22
3. Functions of Figurative Language	22
a. To give imaginative pleasure	22
b. To give additional imagery	23
c. To add emotional intensity	24
d. To concrete the meaning in the brief compass	24
4. <i>Wright's Case No. 39 Movie</i>	25
5. Previous Studies	27
B. Conceptual Framework	29
CHAPTER III RESEARCH METHOD	32
A. Type of the Study	32
B. Forms, Context, and Source of Data	33
C. Data Collection Techniques	33
D. Research Instrument	34
E. Data Analysis Techniques	35
F. Data Trustworthiness	35
CHAPTER IV FINDINGS AND DISCUSSION	38
A. The Types of Figurative Language in <i>Wright's Case No. 39</i>	38
1. Figurative Language By Comparison	41
a. Metaphor.....	41
b. Simile	43
2. Figurative Language By Association.....	45
a. Metonymy.....	45
b. Synecdoche.....	48

3. Figurative Language By Contrast.....	49
a. Paradox.....	49
b. Irony	50
c. Hyperbole	52
d. Litotes.....	54
B. The Functions of Figurative Language in <i>Wright's Case No. 39</i>	55
1. To give imaginative pleasure	57
2. To give additional imagery	59
3. To add emotional intensity	60
4. To concrete the meaning in the brief compass	62
CHAPTER V CONCLUSIONS AND SUGGESTIONS	65
A. Conclusions	65
B. Suggestions	68
REFERENCES	69
APPENDICES	71
A. The Data Sheet of Types and Functions of Figurative Language in <i>Wright's Case No. 39</i>	71
B. <i>Surat Pernyataan Triangulasi</i>	89

LIST OF FIGURE AND TABLES

Figure

Figure 1. Analytical Construct	31
--------------------------------------	----

Tables

Table 1. The Sample Data Sheet of Types and Functions of Figurative Language in Wright's <i>Case No. 39</i>	34
Table 2. The Data Frequency of types of figurative language in Wright's <i>Case No. 39</i>	39
Table 3. The Data Frequency of the functions of figurative language in Wright's <i>Case No. 39</i>	56

FIGURATIVE LANGUAGE IN WRIGHT'S *CASE NO. 39*

Riska Nurdiana
NIM 13211141004

ABSTRACT

This study focuses on the use of figurative language in a mystery movie, Wright's *Case No. 39*. The manner of writing by adopting figurative language has been found helpful to trigger the reader's anxiety and to support the mysteriousness of the story. This research is under the scope of stylistics which is aimed to (1) identify types of figurative language; and (2) explain the functions of figurative language in Wright's *Case No. 39*.

Qualitative method was employed to scrutinize the data which were in the form of utterances which contain kinds of figurative language by including the data frequency to support the explanation of the findings. The quantity of the data findings helped to show the dominance and lesser amount of types and functions of figurative language in Wright's *Case No. 39*. The contexts of the data were dialogues and their setting in Wright's *Case No. 39*. The main instrument of the study was data sheet. After being collected, the data were classified and interpreted based on the types and functions of figurative language by Perrine (1969). To make sure the data were acceptable and valid, trustworthiness was employed through peer triangulation process.

The research reveals two findings. Firstly, eight out of twelve types of figurative language are employed by the characters in *Wright's Case No. 39*. They are metaphor (2), simile (5), metonymy (7), synecdoche (5), paradox (12), irony (2), hyperbole (7), and litotes (6). Paradox is always used by some characters to catch the meaning by employing contradictory statement to reveal a truth. Because of investigating a series of clue, it needs to apply a statement that can help to reveal the truth. It helps to collect the evidence to solve the problem of the story. Secondly, in Wright's *Case No. 39*, the use of figurative language mostly creates specific functions. They are to give imaginative pleasure (3), to give additional imagery (18), to add emotional intensity (26), and to concrete the meaning in the brief compass (18). Through these functions, the characters try to create tension in discovering clues; that is why the language can trigger the reader's emotion.

Keywords: stylistics, figurative language, Wright's *Case No. 39*

CHAPTER I

INTRODUCTION

The first chapter introduces the background of the study which consists the rationale of why the researcher decides to conduct the investigation of some problems happened under the issue of stylistics related with types and functions of figurative language that are stated in the research focus. It also explains more the goals should be achieved in the objectives of the study. To conclude this chapter, the researcher states the significance of the study that is expected to give valuable contribution to people in general and specifically for English Department Students.

A. Background of the Study

Figurative language is an imaginative expression commonly combined with wordplay which contains different interpretation from the ordinary meaning to emphasize specific function. Wordplay can be in the form of analogy, associating two distinctive things, or contradicting what is stated to what the literally is meant. Holman (1980:185) states “Figurative language is intentional departure from the normal order, construction, or meaning of words in order to gain strength and freshness of expression, to create pictorial effect, to describe by analogy or to discover and to illustrate similarities in otherwise dissimilar things”. The manner of writing by adopting figurative language challenges to figure out what is actually implied through the language use. It is because figurative language deals with language and style in order to make it more provoking in

mind. Furthermore, figurative language is a part of the issues that is studied in Stylistics.

The word stylistics is derived from 'style' and according to Keraf (1984:112), language style is a particular way to express an idea or concept through language use. Style reveals the differences in how people deliver their thought. In line with the definition of style established by Abrams (1999:303) in his book entitled *A Glossary of Literary Terms* states that style specifies to a particular work or writer, or else distinctive of a type of writings. He also inserts that some kinds of figurative language can help to modify its "aesthetic quality" or the reader's emotional response. Style in writing has different sense for each person. Mostly, authors have their own style in composing work to give intentional meaning or create a particular response from the readers.

The employment of figurative language in romance has specific ways to build diversity in reader's response between gothic, fantasy, or comedy genre of literature depends on the functions of applying those kinds of genre. "Romance usually deals with separated lovers who after perilous adventures and hairbreadth escapes, are happily reunited at the end," Abrams (1999:190). This kind of genre can trigger the readers to feel every detail of love journey by combining the use of figurative language.

In the opposite genre, figurative language is applied in mystery genre for specific purposes. "The mystery genre is capable of building reader's fear by presenting chilling atmosphere, variety of horrors, and terrors even mysterious event to distract readers," Abrams (1999:111). Mystery story relates much with

experience in finding the clues. Those clues help to reveal the case of a detective story through investigation process by discovering a piece of evidence. The style of language use explores more to distract the reader to find the core of the story. It can usually be used as foreshadowing the clues to invite the readers to solve the puzzle in the story line.

The movie analyzed in this research, *Case No. 39*, produced by Paramount Picture production, written by Ray Wright, and directed by Christian Alvart was released in August 2008 with great stars like Renee Zellweger, Ian McShane, Bradley Cooper, and Jodelle Ferlan. This story talks about the investigation of violence suffered by Lily that actually is possessed by an evil who feeds on her feelings. She is protected by Emily, the officer of children department who has thirty-eight cases about children's abuse and violence. For the next mystery case number 39, Emily obligates to take care of Lily by inviting her to the Emily's house until the department gets a new family who wants to adopt her. Starting with the death of Diego's parents who have got unusual death, the mysterious death of people surrounding Emily follows behind. In this movie, Emily, the child officer tries to solve those peculiar things that happened surrounding her life. At the end of the story, she can manage the problem by investigating Lily's previous foster's parents and continuing to send Lily to hell as what the foster parents ordered by drowning themselves and locking Lily inside the car into the sea.

From the explanation above, it can be concluded that the researcher is interested in analyzing the use of figurative language illustrated in the movie entitled *Case No. 39* by Ray Wright. From genre perspective, *Case No. 39*

belongs to mystery genre which contains some hints of a crime about children's abuse or family problem to be solved by executing a investigation process such as collecting evidence, interrogating suspect or villain, and drawing deductions. High suspense visualizes the process of solving the problem including the case of prosecution of the suspect. Also, the clues found throughout the investigation process consider to distract the reader and to support the atmosphere of mystery story. Through stylistics perspective, the language use can be said as provoking in mind by applying figurative language and how the language use indicated the mysteriousness makes the story more interesting to be discussed. In Wright's *Case No. 39*, the characters tend to apply language style to be more triggering the reader's anxiety by using figurative language and support the dramatic event contain nervousness, suspense, scared, and the distraction events surrounding that usually related with mystery story. Thus, Wright's *Case No. 39* can be an appealing source of figurative language analysis in mystery genre.

B. Research Focus

Based on the background of the research, this research is concerned with the analysis of figurative language under the issues of stylistics in Wright's *Case No. 39* that becomes very interesting topic to be discussed. Specifically, this study reveals the types and functions of figurative language itself. In explaining figurative language, the researcher adopts the theory from Perrine (1969) in his book entitled *Sound and Sense* as the main approach of this research.

The fundamental issue in the study of figurative language is the various types of figurative language. In this research, the researcher wants to reveal types of figurative language. Figurative language itself consists of figurative language by comparison, contrast, and association. They are figurative language by comparison comprising metaphor, simile, personification, and apostrophe, figurative language by association consisting metonymy, synecdoche, symbol, and allegory, and figurative language by contrast including paradox, irony, hyperbole, and litotes, Perrine (1969). However, several expressions from the character's dialogue belong to those three types of figurative language that determine the style of an author in arranging a mystery movie.

The second problem is related to the specific functions of figurative language in Wright's *Case No. 39*. The term of figurative language contains different purpose implicitly. The way characters uttered a statement by using figurative language may imply particular intentions to express the character's feeling or create certain image. Considering the investigation case covered the mystery genre in Wright's *Case No. 39*, the use of figurative language helps the author to achieve special purposes in creating the story. Therefore, the use of figurative language occupied in investigation case emphasizing the mysteriousness atmosphere in the *Case No. 39* movie helps to figure out the way author discovers the clues, draws deduction, and illuminates several expressions of overcoming suspense i.e. giving intimidation, alibis; rejection or kind of defense strategy. According to Perrine (1969: 71), the use of figurative language has four main purposes. First, figurative language is used to give imaginative

pleasure, how figurative language can lead the reader's imagination flows so the readers also can apply their sense to imagine the story and provide a source of pleasure. Second, figurative language intends to give additional imagery, how figurative language is applied to create something imaginative becomes more concrete in reader's mind. Third, figurative language helps to add emotional intensity where the employment of figurative language can trigger the reader's emotion to feel the tension of the movie. Last, figurative language can concrete the meaning in the brief compass. This is the way of the characters express a statement without making it into a long explanation. It means that what is stated is enough to represent the implication of the statement.

Based on the description in research focus above, the researcher formulates the problem of this study as in the following.

1. What types of figurative language are used in Wright's *Case No. 39*?
2. What are the functions of figurative language in Wright's *Case No. 39*?

C. Objectives of the Study

In line with the problem of the study composed in the research focus above, the researcher has two objectives. They are:

1. to identify types of figurative language in Wright's *Case No. 39*, and also
2. to explain the functions of figurative language in Wright's *Case No. 39*.

D. Significance of the Study

The paper aims to present the stylistic features manifested in Ray Wright's work that will be an indicator to another unexploited area for further study. For example the researcher can relate types and functions of figurative language to the language in the mystery genre should be. It is needed to support the linguistic explanation of the data findings. It examines the concepts of stylistics especially types and functions of figurative language related with the setting and atmosphere of mystery story.

The result of this study is expected to give valuable contribution to everybody in general and specifically for English Department Students. For readers in general, they can understand the employment of figurative language in mystery genre especially to draw on their own work. Hopefully, these findings are able to be additional sources for future researchers to conduct the same research under the issue of stylistics majoring in figurative language applied in different object of the study related with mystery genre.

CHAPTER II

LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK

This chapter provides the literature review that can support the researcher's arguments in conducting the stylistics research. It also provides some explanations about stylistics, types and functions of figurative language, and *Case No. 39* movie itself taken from several scholars. Then, the researcher describes the previous research briefly. For instance, the researcher presents the conceptual framework and analytical construct to summarize the literature review.

A. Literature Review

1. Style and Stylistics

According to Abrams (1999:305) style is the manner of writing that is the distinction of a particular work, or else of an author, or a literary tradition, or an era. It denotes that style depends on author's way in arranging their own literary works. The literal definition of style can be nailed in mind about how the writer presented their works differently to other or what make a story is different from another story through the language use. Style defines as the distinction between what is said and how it said, or between the content and the form of a text. It means that the way authors expressed the imagination explicit and implicitly through fiction concerns much in messages, information, or the meanings of utterances which has specific intentional purposes. Abrams added that style is defined as variations in the

presentation of this information that serve to alter its “aesthetic quality” or the reader’s emotional response.” When an addressee tries to convey some meaning of an addresser’s information, there must be role of the use of language which contains aesthetic conversation. For example, funeral news, the bad news should be delivered by combining the role of speaker’s style to rearrange the utterance and make specific response. How the bad ones can be implicitly said without making any hurt feeling even surprise.

Style in writing can be seen through the way an author decide particular genre like mystery, romance, comedy, and so on and choice of word such as figurative language to raise particular functions. The employment of figurative language in romance has specific ways to build diversity in reader’s response between gothic, fantasy, or comedy genre of literature depends on the functions of applying those kinds of genre. “Romance usually deals with separated lovers who after perilous adventures and hairbreadth escapes, are happily reunited at the end,” Abrams (1999:190). This kind of genre can trigger the readers to feel every detail of love journey by combining the use of figurative language.

In the opposite genre, figurative language is applied in mystery genre for specific purposes. “The mystery genre is capable of building reader’s fear by presenting chilling atmosphere, variety of horrors, and terrors even mysterious event to distract readers,” Abrams (1999:111). Mystery story relates much with experience in finding the clues. Those clues help to reveal the case of a detective story through

investigation process by discovering a piece of evidence. The style of language use explores more to distract the reader to find the core of the story. It can usually be used as foreshadowing the clues to invite the readers to solve the puzzle in the story line.

From the explanation, it can be concluded that style is the specific way used by author to create a particular literary work. Author has different way in using choice of word to show particular effect and meaning in specific genre. The study of style is covered in stylistics research that reveals about the relation between language and style used by authors. In this research, figurative language as the main topic of discussion is a part of stylistic study to create special meaning or effect, Abrams (1999:96).

2. Types of Figurative Language

Figurative language is intentional departure from the normal order, construction, or meaning of words in order to gain strength and freshness of expression, to create pictorial effect, to describe by analogy or to discover and to illustrate similarities in otherwise dissimilar things” Holman (1980:185). The opposition of literal meaning can be delivered in the form of figurative language. The manner of writing by adopting figurative language challenges to figure out what is actually implied through the language use. “Figurative language is a conspicuous departure from what users of a language apprehend as the standard meaning of words, or else the standard order of words, in order to achieve some special meaning or effect” Abrams (1990:96). It is because figurative language deals with language and

style in order to make it more provoking in mind. In addition, figurative language is the imaginative expression commonly combined with wordplay which contains different interpretation from the ordinary meaning to emphasize specific function. The way language conveyed a meaning through wordplay is in order to make the readers think harder in guessing meaning of a text. Wordplay can be in the form of analogy, associating two distinctive things, or contradicting what is stated to what the literally is meant.

Several experts make any differences of types of figurative language. Cogan (1966: 304) states that the most types of figurative language commonly applied in all literary genres are simile, metaphor, personification, and hyperbole. According to Richard Gill (1995: 24), figurative language consists of simile, metaphor, personification, apostrophe, metonymy, symbol, allegory, paradox, irony, hyperbole, synecdoche, overstatement, oxymoron, and understatement. Meanwhile, Leech and Short (1981: 61) state that figurative language as the parts of stylistics categories distinguishes two broad categories of figurative language that are schemes and tropes.

According to Abrams (1981:63), schemes are figures of speech dealing with order, syntax, letter, sounds and the style forming features rather than meaning of the words include rhetorical figures related to repetition (rhyme, assonance, etc.). Schemes can be analyzed through phonological schemes including rhyme, alliteration, assonance, etc, and grammatical and lexical schemes concerning with formal or structural repetition (anaphora, parallelism, etc) or of minor-image patterns

(chiasmus), and antithesis, reinforcement, climax, anticlimax, etc as the rhetorical effect (Leech and Short. 2007: 63-64). Meanwhile, tropes are renowned as figure of speech which gives stressed in the meaning of words rather than the structure of words that is divided into three categories. They are figurative language by comparison, association and contrast.

To limit the analysis of the research, this researcher focuses on the types and functions of figurative language based on Perrine (1969) who also states that types of figurative language is distinguished into three categories. They are figurative language by comparison comprising metaphor, simile, personification, and apostrophe, figurative language by association consisting metonymy, synecdoche, symbol, and allegory, and figurative language by contrast including paradox, irony, hyperbole, and litotes. For identifying such features, the discussion can be seen as follows.

a) Figurative Language by Comparison

1) Metaphor

In metaphor, a word or expression that in literal usage denotes one kind of thing is applied to a distinctly different kind of thing, without asserting a connector such a simile did (Abrams, 1999:97). The simple concept of metaphor is *A is B* and for simile is *A is like B*. Metaphor is known as the imaginative use of word or phrase to describe something to another object in order to show that both comparisons have the same qualities and to make the description more forceful. Both imply the same

comparison, just in the way its conveyed is different. It is also stated by Perrine (1969:65) that metaphor is a direct comparison without using conjunctions such as “like”, “as”, or “than” to compare two elements which has the same characteristics.

You are tulip seen to-day,
But dearest, of so short a stay,
That where you grew scarce man can say,

The example of metaphor taken from Robert Herrick’s poem entitled *A Meditation for His Mistress* shows that there are two comparative words without using any conjunction between “you” showing his lady to a *tulip*, a kind of flower. He figures out his girl with a characteristic of tulip which has beauty and sweet. The comparison can help to express feeling of love and adorable.

Another example taken from *Oxford Advanced Learner’s Dictionary* shows the comparison between the *heart* to a *stone* which have the same qualities. “She has a heart of stone.” The speaker mentions the nature of stone to picture the characteristic of the girl who is hard to act as a human being. The speaker implicitly means that the girl has no humanity.

2) Simile

Simile, a comparison between two distinctly different things is explicitly indicated by the connector such as “like, as, similar, same or than” (Abrams, 1999:97). The appliance of the conjunctions indicates that such expression belongs to simile and the other expression without using those connectors is categorized as metaphor. Barnwell (1980: 34) gives the example of simile; *the baby’s skin is as smooth as silk*. The expression directly compares the *baby’s skin* to *silk* that has the

same perception that the baby's skin and silk feel smooth or soft by using connector "as". Another example of Simile taken from Gill (1995: 28), "She is like a rose" indicates the comparison between "she" as a girl to "a rose". Both have same characteristic which is beauty. It means "she" is a girl who has the beauty of *rose* in herself. It can be seen in her appearance, face, or inner beauty. The sentence uses the conjunction "like" to compare between the subject and object of the sentence which is categorized as simile. "He is brave as a lion" for example, the conjunction "as" helps to compare *he* to *a lion* which has the same courage. The comparison differs the capacity to struggle and face his life is balanced with the lion who leads the jungle.

3) Personification

Personification (Greek "*prosopopeia*") is in which either an inanimate object or an abstract concept is spoken of as though it were endowed with life or with human attributes or feelings (Abrams, 1999:99). Personification occurs when abstract things behaved as a human or has human sense, characteristic, and human action. In other word, the representation of human behavior can be found in inanimate object, concept, idea, and abstraction. In fairy tale story for example, an animation movie that can build reader's imagination by showing such non-human acted as if human did, facilitate children to understand the content and message of the story itself. Generally, the fairy story adopts object surrounding kids such as flowers, plants, even dolls are named which can talk as human did to make the value of the story catch in mind.

The stars danced around the night sky, Kennedy (1983:487). Through the example, the speaker tries to visualize that the stars can act like human did, *dancing*. The blink of the star looks like human being. The speaker puts human attributes to an inanimate thing to make the utterance is able to be more provoking in reader's mind.

4) Apostrophe

Apostrophe is a direct and explicit address either to an absent person or to abstract or non-human entity, Abrams (1999:271). Historically, apostrophe signifies an orator's interruption of his address to his audience, in order to address some third party, who may either be present or not. Hence its use for the kind of dramatic motion whereby words are addressed to someone who is unable to hear or replay them, Leech (1969:185). Apostrophe is a sign used to show that one or more letters or numbers have been omitted. Some expression used apostrophe taken *from A Linguistic Guide to English Poetry* (Leech 1969: 158) can be divided into several parts.

- a) Address to a dead person:
Milton! Thou shouldst be living at this hour
(Wordsworth, London, 1802)
- b) Address to an animal, bird, etc:
***O cuckoo, shall I call thee bird,
Or but a wandering voice?***
(Wordsworth, To the Cuckoo)
- c) Address to an inanimate force of nature:
Blow, blow thou winter wind
(Shakespeare, Song from As You Like It, II.vii)
- d) Address to an abstraction:
Hence, Loather Melancholy
(Milton, L'Allegro)

b) Figurative Language by Association

1) Metonymy

In metonymy, (Greek for a” change of name”) the literal term for one thing is applied to another with which it has become closely associated because of a recurrent relationship in common experiences. Metonymy is a figurative language in which naming something that closely related. The relation can be cause and effect, the researcher with his discovery, and everything that cannot be separated from each other. *Land belonging to the crown*, for example, the word “crown” or “scepter” can be used to stand for a *king* and “Hollywood” for the *center of film industry* (Abrams, 1999:98). Metonymy is the technique of modifying or naming a thing to something else which still associated with. *I’ve been reading Dickens* for example, the word *Dickens* can replace the work of Dickens or the figure of Dickens itself depends on the context of the sentence. One can very often give a literal paraphrase of a sentence containing metonymy simply by asserting one or two extra words: “I’ve been reading *the work of Dickens*” Leech (1969:152).

2) Synecdoche

In synecdoche (Greek for “taking together”) a part of something is used to signify the whole, or (more rarely) the whole is used to signify a part (Abrams, 1999:99). *Totem pro parte* is the type of synecdoche in which the whole refers to its part and *pars pro toto* implies types of synecdoche in which something represents a whole, Keraf (2009: 142). In line with Leech (1969), he states that synecdoche is

substitutions of two types, the whole for the part, and the general term for the particular.

The term for “the part to the whole” can be explained by saying *two heads are better than one*, Leech (1969:150). The word “*heads*” do not literally the head itself. It implied that in such occasion like meeting for example, two heads represent many inputs or considerations from more than one person could direct into better decision. The *head* itself is taken from a part of a body. It means a part is used to signify the deliberation of people. Another example is *Indonesia won the international football competition in Malaysia*. It can be said that Indonesia is a representation of a country, but still the winner of the competition is the football players themselves. That is why, it belongs to synecdoche *pars pro toto* in which a whole represents a part.

3) Symbol

Symbol refers to an image, object, or sign which signifies something. It is applied only to a word or phrase that signifies an object or event which in its turn signifies something, or has a range or reference, beyond it, Abrams (1999:311). It can be said a symbol has a meaning more than what it is. It also contains deep meaning to be explained. The common use of symbols such as *lamp* refers to learning, *star* refers to constancy or the word *flame* refers to passion, are assigned their underlying meaning by custom and familiarity, Leech (1969:162). The meaning of *cross* symbol also refers to the symbol of Christianity, the *lion* is the symbol of courage, and *motorbike* is the symbol of freedom. *Some dirty dogs stole my wallet at the bus,*

another example, the word *dirty dogs* symbolizes *the thieves* who stole the wallet. A further example taken from William Blake's poem entitled *The Sick Rose* (1757—1827).

O Rose, thou art sick!
 The invisible worm
 That flies in the night,
 In the howling storm,
 Has found out thy bed
 Of crimson joy,
 And his dark secret love
 Does thy life destroy

The organization of "The Sick Rose" is so rich, however, and its language so powerful that *the rose* and *the worm* refuse to remain merely a flower and an insect. *The rose*, apostrophized and personified in the first line, has traditionally been a symbol of feminine beauty and of love, as well as of sensual pleasures. *Bed* can refer to a woman's bed as well as to a flower bed. "Crimson joy" suggests the intense pleasure of passionate lovemaking as well as the brilliant beauty of a red flower. The "dark secret love" of the "invisible worm" is more strongly suggestive of a concealed or illicit love affair than of the feeding of a cankerworm on a plant, though it fits that too. For all these reasons *the rose* almost immediately suggests *a woman* and *the worm her secret lover* — and the poem suggests the corruption of innocent but physical love by concealment and deceit. Thus "The Sick Rose" has been variously interpreted as referring to the destruction of joyous physical love by jealousy, deceit, concealment, or the possessive instinct; of innocence by experience; of humanity by Satan; of imagination and joy by analytic reason; of life by death, (Perrine: 1969:39).

3) Allegory

Allegory is a figure of speech that the name of abstract person, but in explicit purpose, Keraf, (2010:140). Allegory is a narrative or description that has a second meaning beneath the surface. Although the surface story or description may have its own interest, the author's major interest is in the ulterior meaning, Perrine (1969:43). The literal meaning taken from *Oxford Advanced Learner's Dictionary*, apostrophe refers to a story or play or picture in which the characters or events are meant as symbol.

c) Figurative Language by Contrast

1) Paradox

A statement that seems on its face to be logically contradictory or absurd yet turns out to be interpretable in a way that makes good sense, Abrams (1999:201) Paradox means employing a statement that is apparently self-contradictory but on closer inspection reveals a truth normally hidden. The equation of antonyms, perhaps the simplest and boldest form of paradox can be understood when one term in a sense which is not incompatible with other. Moreover, as a figurative language, paradox is a statement containing two contrary features and is therefore rather strange. The value of paradox is its shock value. It seeming underscore the truth of what is being said, Arp & Perrine (1963:46). An example taken from *A Linguistic Guide to English Poetry* book (Leech, 1969:142) stated that "War is peace. Freedom is slavery. Ignorance is strength." (George Orwell, 1949, Li). It can be interpreted as same as a

slogan “That truth is a lie” The word truth has contradictory meaning with lie. How can people think that truth is a lie? In line with slogan “War is a peace” War refers fighting between groups within a nation using military force. This is contradictory with a condition what is called *peace* where is a state of harmony or freedom from war.

Best friend can be your enemy (Keraf, 2009:136). In the statement, two words, *enemy* and *friend* could not be replaced even had the same characteristics. *Friend* represents people who care with you, and *enemy* is such people who hate you. It has contrast meaning from each word. It usually used to catch the reader about the truth. Another example is “None goes to the restaurant because it is too crowded,” McArthur (1996: 350). It is self-contradictory since at the first clause said that there is *nobody goes to the restaurant*. However, in the second clause the writer says that *the restaurant is too crowded*. The word “none” and “too crowded” have contradictory meaning.

2) Irony

Irony is a statement in which the meaning that a speaker implies differs sharply from the meaning that is ostensibly expressed, Abrams (1999:135). It can be said as the contrast meaning from the literal utterance by using tone of voice to indicate one’s real meaning. The common expression of popular irony that can be found in *A Linguistic Guide to English Poetry* by Leech (1969:149) is “He did it accidentally on purpose” is the best construed as if quotation marks enclosed

accidentally; the sense is then: ‘He did it on purpose (although the speaker claims to have done it accidentally)’

Your hand writing is very good that I could not read it. By saying the statement, the speaker did not directly say that the hand writing of the person whom he was talking to is bad. He wants to anyway but the speaker combined in the implicit meaning by saying the utterance. It could be acceptable if only the listener realized the implicit meaning from the speaker.

3) Hyperbole

Hyperbole, the figure of overstatement, refers to an exaggeration of an object’s attribute used to magnify a fact. Descendent from Greek language, hyperbole means overshooting. It is the extravagant exaggeration of fact or of possibilities, Abrams (1999:120). Hyperbole distorts by saying too much. H. W. Fowler defines hyperbole as the use of exaggerated terms ‘for the sake not of deception, but of emphasis’. Like all types of figurative language, overstatement may be used with a variety of effects. It may be humorous or grave, fanciful or restrained, dramatic, convincing or unconvincing, Perrine, (1963:47). In line with the literal meaning of hyperbole, it is the language that is deliberately and obviously exaggerated for effect.

“I wouldn’t go through the door for a million pounds”, the expression means that the speaker’s intention is to tell people that however big the inducement, the speaker would stay away; so he thinks of some enormously large figure to represent the maximum. Subjective statements of his kind may seem like exaggerations from

the point of view an onlooker, but from the speaker's view-point may be utterly serious, Leech (1969:168).

4) Litotes

Litotes, the figure of understatement, means the assertion of an affirmative by negating its contrary, Abrams (1999:120). Litotes or understatement distorts by saying too little or denying the truth. Leech (1969:169) added that litotes is sometimes reserved for a particular kind of understatement in which the speaker uses a negative expression where the positive one would have been more forceful and direct. "She's not exactly a pauper", the expression intends to understand "she is rich." To indicate the positive meaning 'rich', the speakers prefer negating the term *pauper* as 'not a pauper'. Pauper itself refers to the extreme position at poverty end of the scale. Its negation refers to the whole of the rest of the scale.

3. Functions of Figurative Language

According to Perrine (1969: 71), the functions of figurative language are used to give imaginative pleasure, to give additional imagery, to add emotional intensity, and to concrete the meaning in the brief compass. For further description can be seen as follows.

a. To give imaginative pleasure

Figurative language can lead the reader's imagination flows. Imagination may be described in one sense as the ability to imagination portrays the story about. The function of text is inviting the reader to create an imagination to give imaginative

pleasure in reading a story. Imaginative pleasure refers to a feeling of being satisfied or having pleased imagination. The reader probably have taken pleasure in staring into a fire and seeing castles and cities and armies in it, or looking into the clouds and shaping them into animals or faces, or in seeing a man in the moon. Another example usually can be found in tales about naming plants and flowers after fancied resemblances: *jack-in-the-pulpit*, *babies'-breath*, *Queen Anne's lace*. By providing imagination through the language use, it can be pleasing in reader's mind. It makes the reader pleased after obtaining a source of pleasure in the exercise of the imagination through the text, Perrine (1969: 33).

b. To give additional imagery

Figurative language is applied to create something abstract becomes more concrete. Imagery means producing mental picture or visual imagination in reader's mind as if they experience every story line. The illustration of how the story occurred is nailed in reader's mind. The visualization of the story draw in mind can influence the reader to experience the story as well. When the ideas directed the reader to build an imagination, the mental picture helped to conceptualize how such description seems to be. Here, figurative language has the function to give additional imagery. As a result, the reader's imagination becomes wider.

c. To add emotional intensity

The employment of figurative language can cause the emotional expression to the readers. In order to add beauty, the word play is often used to direct the expression from the characters to create emotional sense. The great feeling of the story invites the readers to feel the atmosphere of the story line itself. “My feet are killing me,” the speaker wants to inform that something hurt happened to the feet by saying that expression. In other side, the readers could experience what the character feels.

d. To concrete the meaning in the brief compass

This is the way authors express a simple statement without making it into a long text. To concrete the meaning in the brief compass, the figurative language takes a part to make the sentence to be more effective, a way of saying much in brief compass. For instance, the merit of comparing life to a candle, as Shakespeare does in a passage from Macbeth. *Life is like a candle in that it begins and ends in darkness; in that while it burns, it gives off light and energy, is active and colorful; in that it gradually consumes itself, gets shorter and shorter; in that it can be snuffed out at any moment; in that it is brief at best, burning only for a short duration.* The comparison between *life* to a “brief candle” suggests certain truth about life that would require dozens of words to state literal language. At the same time it makes the abstract concrete, provides imaginative pleasure, and adds a degree of emotional intensity, Leech (1969:34).

4. *Wright's Case No. 39* Movie

The object of the study entitled *Case No. 39* is a mystery genre which means the progression from the unknown to the known by discovering and solving a series of clues, (Dirks, 2010). Generally, there are several elements of mystery genre like a crime, variety of characters, clues, suspense and tension, and solution. For the arrangement of the mystery story or plot is created in the form of the beginning, middle, and also the ending.



Case No. 39 movie first released on August 13, 2009 in New Zealand is directed by Christian Alvart. The story written by Wray Wright is starring several well-known artists including Renée Zellweger as Emily Jenkins, Ian McShane as the detective Barron, Bradley Cooper as Doug, Lily Sullivan, Jodelle Ferland, Callum Keith Rennie as Edward, and Kerry O'malley as Margareth. Paramount pictures corporation film presents movie with high tension of a detective story background.

In Wright's *Case No. 39*, besides, the introduction of the characters, the first part of the story also explains about the crime or problem of the story. This story talks about the investigation of violence which is suffered by Lily that also got problems with her academic performance in school. The investigation is conducted by Emily, the officer of children department who has thirty eight cases about children's abuse and violence. For the next mystery case number 39, Lily, as the victim of the violence, is attacked by her parents who try to kill Lily after she has already slept.

The inspection done by the children service department to Lily's casework and her family is held by interviewing the parents in their house. Parents counseling needs to declare the problem occurred by Lily in her school by inviting Lily's parents in the office a day before the police officer got a call from Lily who felt insecure before the violence happened to her. Moreover, Mr. and Mrs. Sheridan, Lily's parent are in jail and Lily keeps in control under the department of child and Emily obligates to take care of Lily by inviting her to the Emily's house until the department gets a new family who wants to adopt her.

In the middle of the story, the police officer, Emily, finds several clues or hints that explain Lily's parent wants to send Lily to hell, so Emily decides to investigate all the sides of the house. Besides, Emily makes sure Lily gets a safe place to live in and start entering school, Emily should overcome other odd casework that occurred continuously. Beginning with the death of Diego's parents who had got unusual death, the mystery of death people surrounding Emily follows behind. Through investigation progress, high suspense and tension are felt. Mike, the other police officer finds the phone record before the death of Diego's parents that came from Emily's house. After realized that the man voice was Lily, Mike starts hesitating that Lily is not a normal kid. Unfortunately, Mike is dead before he can help Emily to kill the incarnations of demon. Followed by Doug, who died after did some interviews with Lily and felt threatening by her. The previous mother of Lily, has brothers and sister who also dead strangely. Those who already realized the

peculiarities from the mysterious incidents happened are certainly dead without any reasons.

In this movie, Emily, the child officer decides to solve mysterious things that happened surrounding her life. Lily as the suspects, who is investigated, refuses to tell the truth. Alibis are always found as refusal strategies to reveal the truth. Starting from interviewing the father, Emily can manage the problem by continuing send Lily to hell as what the foster parents ordered. In the end of the story, the main actor or the hero finds solution to solve the clues, and draws some deductions by drowning themselves, Emily and Lily into the sea.

5. Previous Studies

Many researchers have discussed studies on figurative language using several approaches. Some previous studies give contribution along the process in leading the researcher to find the relevant theories.

- a) Figurative Language Analysis in Five John Legend's Songs By Khadijah Arifah in 2016 (Maulana Malik Ibrahim, Islamic State University of Malang)

The approach of the research is semantic dealt with language and meaning. The data employ five selected songs of John Legend in the form of song lyrics. The researcher used a theory of figurative language by Reaske (1996) and Croft (2000). The objectives of the research are to identify types of figurative language and describe the contextual meaning of figurative language found in song lyrics by John Legend. The result of the research shows that hyperbole is dominant in this research

to represent feeling and express message that has connotative meaning by using exaggerates word.

- b) A Stylistic-Pragmatic Analysis of Figurative Language in Harper's Bazaar Magazine Advertisement By Nurita Widyanti in 2013 (Yogyakarta State University)

The combination approaches between stylistic-pragmatic are employed in the research. The data source is Harper's Bazaar Magazine Advertisement. There are three objectives of this research. The first is to identify the types of figurative language used in the advertisements in Harper's Bazaar Magazine by theory from Taylor (1981: 167). This research explores six types of figurative language: simile, metaphor, metonymy, synecdoche, personification and hyperbole. The second is to find out how figurative language used in the organization of Harper's Bazaar Magazine advertisements. The last is to provide a brief description and discussion of the speech act related to the use of figurative Language.

This research is different from the previous studies. The differences are on the approach of the study, the subject of all of the discussion, and on the source of data. The first previous study uses semantics approach and the second one is stylistic-pragmatic approach. This research focuses in stylistic approach concerning language and style. Next, both previous studies only analyze the types of figurative language by Reaske (1996), Croft (2000) and Taylor (1981: 167) combining with another approach such as semantics and pragmatics. In this study, the researcher analyzes the

types and functions of figurative language based on Perrine (1969). Another difference is the source of data. The source of data in the first previous study is five songs of John Legend and the second previous study is advertisement in *Harper's Bazaar Magazine*, while in this study the source of data is the movie entitled *Case No. 39* by Ray Wright.

B. Conceptual Framework

The researcher focuses on studying figurative language under the issues of stylistics in Wright's *Case No. 39* movie that becomes the main object to be analyzed. Stylistics can be used to reveal the relation between language and style through language use related with types and functions of figurative language in mystery movie. In explaining stylistics as the main approach of this research, the researcher adopts the theory from Perrine (1969). However, the researcher also attaches recent theories to support the ideas. The theories belong to Abrams (1999), Leech and Short (1981), and Keraf (2009).

Figurative language focuses in three categories. They are figurative language by comparison comprising metaphor, simile, personification, and apostrophe, figurative language by association consisting metonymy, synecdoche, symbol, and allegory, and figurative language by contrast including paradox, irony, hyperbole, and litotes. Those classification of types of figurative language adopts the theory from Perrine (1969), and also functions of figurative language by Perrine (1969) whereas to give imaginative pleasure, to give additional imagery, to add emotional intensity

and to concrete the meaning in brief compass. Therefore, the use of figurative language in Wright's *Case No. 39* emphasizing the mysteriousness atmosphere helps to figure out the way the author discovers the clues, draws deduction, and illuminates several expressions of overcoming suspense i.e. giving intimidation, alibis; rejection or such kind of defense strategy. Thus, this research applies analytical construct. The analytical construct is presented as the figure 1 below.

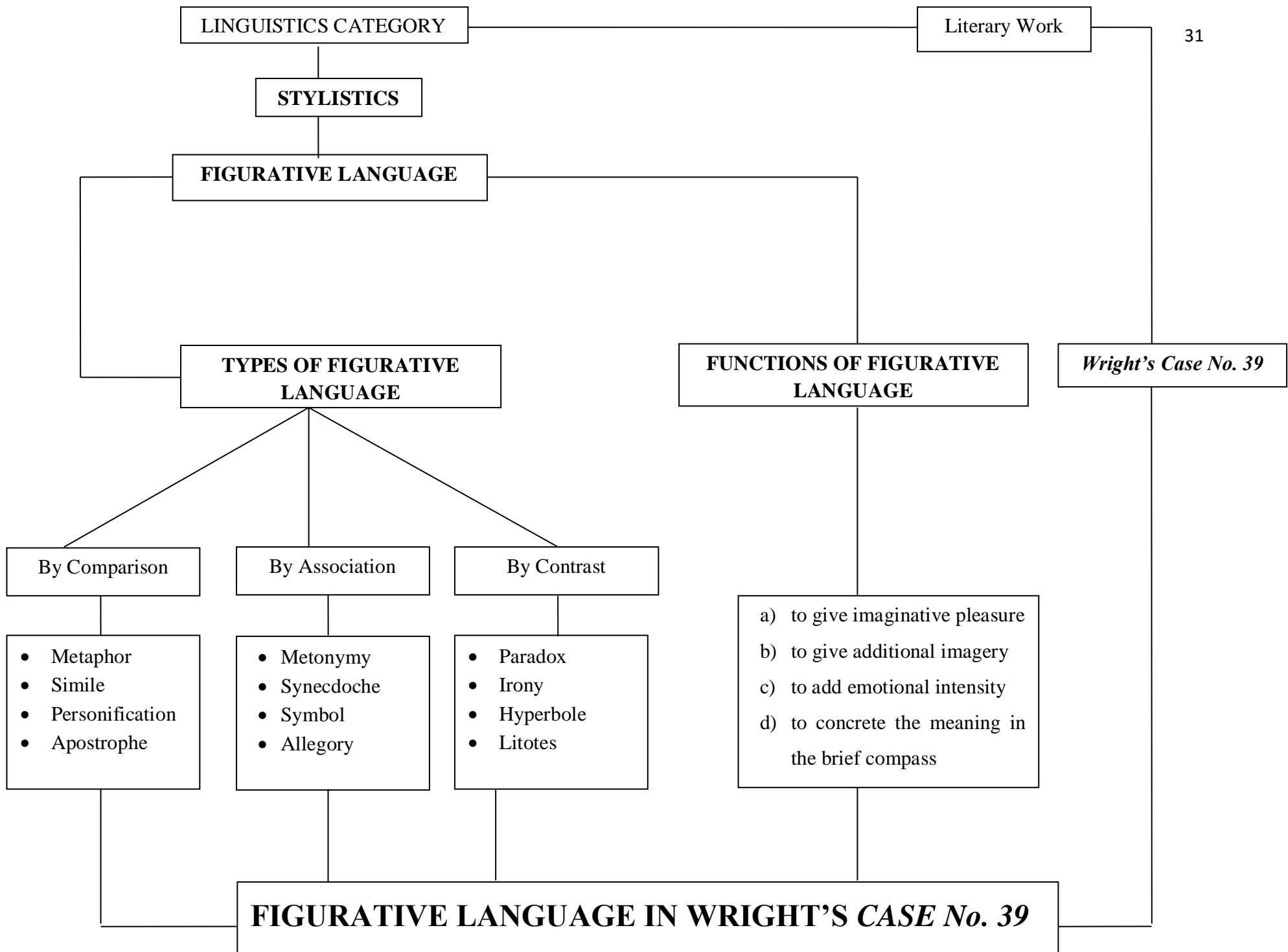


Figure 1. Analytical Construct

CHAPTER III

RESEARCH METHODS

The third chapter stated the research method which explains the technique of analyzing the data. The researcher adopted qualitative research to give the researcher's understanding of an issue of stylistics especially types and functions of figurative language by including the data frequency to support the explanation of the findings as quantitative did. The quantity of the data helped to show the dominance and lesser amount of types and functions of figurative language in Wright's *Case No. 39*. The researcher adopted note taking as the technique of collecting data. The object of this research was a movie entitled *Case No. 39*. The data were in the form of utterances which contain kinds of figurative language. The context of the data from this study was the dialogue and its setting. The researcher used movie scenes as the main data source and added by the transcript to make sure the validity of the data. The research involved the data sheet as a primary tool to collect the data in the form of table. To make sure the data were acceptable and valid to convince, trustworthiness was employed through peer triangulation process.

A. Type of the Study

In this research, the researcher adopted qualitative to describe the phenomenon of language style, figurative language in its context of movie dialogue and the setting by including the data frequency to support the explanation of the findings. The quantity of the data helped to show the

dominance and lesser amount of types and functions of figurative language in Wright's *Case No. 39*. The qualitative perspective assumed that knowledge was based on our own experiences to construct different perception and interpretation. One of characteristics of qualitative research was phenomenological, which was relied on observation in natural setting to be drawn into narrative report. The kind of post positivism research was to view the phenomenon was meaningful for the researcher herself and yours is for you, Vanderstoep and Johnson (2008).

B. Forms, Contexts, and Sources of Data

The object of this research was a movie entitled *Case No. 39*. The data was in the form of utterances which contain types of figurative language in *Case No.39* movie. The context of the data from this study was the dialogue and its setting. The researcher used movie scenes as the main data source and adds by the transcript of Wright's *Case No. 39* which was retrieved from <http://www.screenplaydb.com/film/scripts/case3920060206/> to make sure the validity of the data.

C. Data Collection Techniques

The data in this research were all collected from the dialogue in the form of utterances which contain kinds of figurative language. The researcher adopted note taking as the technique of collecting data. To begin with, besides the researcher watched the movie *Case No. 39*, she downloaded the movie transcript from the internet. The researcher made some notes in the movie transcript to classify and analyze the types of figurative language found in the movie. Then, the researcher made the data sheet in the form of table consists of two categories.

The first sheet was to analyze the types of figurative language and the second was the functions of figurative language uttered by the characters. Finally, the researcher categorized the data accordance to the problems of the study into the data sheet.

D. Research Instruments

This research involved the data sheet as a primary tool to collect the data. The data sheet helped the researcher to collect the data properly in the form of table. The instrument could give brief explanation of phenomenon related with the topic of the study under the issue of stylistics, especially types and functions of figurative language. The data sheet in the form of table was presented below.

Table 1. The Sample Data Sheet of Types and Functions of Figurative Language in Wright's Case No. 39

NO	DATA	TYPES OF FIGURATIVE LANGUAGE												FUNCTIONS				EXPLANATIONS
		Comparison				Association				Contrast								
		a	b	c	d	e	f	g	h	i	j	k	l	1	2	3	4	
1.	I didn't say weird, I said scary. The guy sat there the entire time staring at me, the mother is like his emotional slave.										√			√	√		Type: Hyperbole The speaker overstates that the guy that she's talking with stared at her all the time till the end of the conversation without left her out by stating <i>entire time</i> . Functions: (2) The depiction of the way man staring is nailed in the readers mind. (3) The atmosphere of the interview is suspense. Thus, the readers can experience it through the visualization.	

Note:

Types:

- a: Metaphor
- b: Simile
- c: Personification
- d: Apostrophe
- e: Metonymy
- f: Synecdoche

- g: Symbol
- h: Allegory
- i: Paradox
- j: Irony
- k: Hyperbole
- l: Litotes

Functions:

- 1. to give imaginative pleasure
- 2. to give additional imagery
- 3. to add emotional intensity
- 4. to concrete the meaning in brief compass

E. Data Analysis Techniques

The technique used in analyzing the data was qualitative analysis emphasizing in the phenomena of figurative language and stylistics approach. The result of the analysis was in the form of description of the findings. The steps of the data analysis were as the following.

1. First of all, the researcher identified the data which has been collected.
2. Then, the researcher classified the data into table provided for the certain categories of types of figurative language.
3. After that, the researcher categorized the functions of each type of figurative language.
4. Next, the researcher made interpretation based on the findings from data sheet related with the main theory which is used in this research
5. The last one, the researcher drew conclusion based on the data analysis.

F. Data Trustworthiness

A method of determining distance and position by measuring the distance between two fix points and then measuring the angle from each of these to third point called triangulation (*Oxford Advance Learner's Dictionary*). Several steps to make sure the data were acceptable and valid to convince trustworthiness can be employed through the triangulation process by source, by methods, by researcher, and by theories. The data were already done by specific researcher should be matched to the comprehensible resources and data collection techniques. In analyzing the data, the researcher might need other researchers under the same issues of study to check and measuring the data. It was also

helpful to suit to various theories and perceptions applied in the research to support the findings. The high-quality of qualitative research could be achieved through several terms, i.e. credibility, transferability, dependability, conformability (Suharso, 2006: 18).

Credibility is the quality of being generally acceptable or trusted (*Oxford Advance Learner's Dictionary*). The data of a research should be believable. The term isomorphism explained that the finding and the reality had the same. This research applied numerous theories related with stylistics approach, also types of and functions of figurative language.

Transferability signified that the findings were applicable in the new situation. From specific genre mystery, figurative language analysis under the issues of stylistics could be a source to conduct the same research in the same genre and issues but in another movie. Figurative language worked in such kind of romance. That is why the researcher wanted to analyze and compare how figurative language was used in distinctive kind of genre in literary works based on previous investigation. How figurative language applied in the investigation case became be an example to the next research to compare that it could be or could not be applied in the same genre of movie.

Dependability concerned with reliability or consistency of the research data. In order to gain the degree of dependability, the researcher used an inquiry audit in which the researcher examined both process of the research. Conformability refers to provide evidences or states that the research is true or correct (*Oxford Advance Learner's Dictionary*). The data were acceptable as long

as the explanation based on the reality. It might be subjective but in the form of accurate data. The explanation contained the researcher's perspectives supported by the data were based on the fact.

To be more reliable, the data findings were checked by students of English Language and Literature study program whose concentration package was linguistics, Ika Herdina Kurnianingsih and Umi Fathurohmah, as the reviewers to confirm the data collected. The researcher asked supervisor, Susana Widyastuti, Ph. D., who was competent and expert in this study. She facilitated the researcher to understand the types and functions of figurative language and how figurative language was applied in this study. In this case, the lecturer was suitable for the researcher to hold discussion emphasizing the collected data were valid.

CHAPTER IV

FINDINGS AND DISCUSSION

The fourth chapter presents the discussion of the research's findings of types and functions of figurative language in Wright's *Case No. 39*. It has been found that the most common type of figurative language used in movie is paradox, and the most frequent function of figurative language used in movie is to give emotional intensity. Because of investigating a series of clue, it needs to apply a statement that can help to reveal the truth. Paradox helps to collect the evidences to solve the problem of the story. In *Case No. 39* movie categorized as mystery genre, the characters try to create tension through investigation process of discovering a series of clue; that is why the language can trigger the viewer's feeling of suspense or even horror to support the atmosphere of mystery.

A. The types of Figurative Language in Wright's *Case No. 39*

The types of figurative language are revealed in forty-three data. Those data are classified into three broad classifications of type of figurative language. They are figurative language by comparison, comprising metaphor and simile, figurative language by association consisting of metonymy and synecdoche, and figurative language by contrast including paradox, irony, hyperbole, and litotes. Table frequency of types of figurative language is summarized as follows.

Table 2. Data frequency of types of figurative language in Wright's Case No. 39

Classification	Types of Figurative Language	Frequency
By Comparison	Metaphor	2
	Simile	5
	Personification	-
	Apostrophe	-
By Association	Metonymy	7
	Synecdoche	5
	Symbol	-
	Allegory	-
By Contrast	Paradox	12
	Irony	2
	Hyperbole	7
	Litotes	6
TOTAL		46

In sum, this research shows that the most common type of figurative language used in the movie is paradox which belongs to the figurative language by contrast. Paradox occurs twelve times out of the total forty-three data. It is always used by some characters to catch the meaning by employing a contradictory statement to reveal a truth. Because of investigating a series of clue, it needs to apply a statement that can help to reveal the truth. It helps to collect the evidences to solve the problem of the story. Besides paradox, the characters tend to use litotes to show respectfulness and rejection or refusal to do something and hyperbole to support dramatic event and exaggeration of feeling. Meanwhile, Irony and metaphor constitute as the least frequent type of figurative language. Metaphor is a direct comparison between two different things. So the sense is to make the statement more forceful. The writer is better to use simile by using connector between two comparisons and make the

statement soft. It also emerges that personification and apostrophe, figurative language by comparison and also symbol and allegory, figurative language by association, are never used in the movie.

In figurative language by association, symbol and allegory also are never appeared. In general, allegory usually appears in storybook by conveying implicit message through imagery, actions, and symbolic figure. Symbol and allegory love referring something to something else that contains hidden meaning beyond the literal word. Both contain the meaning more than what is said. That is way the writer employs metonymy to associate things by renaming something to something else that still has a correlation or by the use of synecdoche to represent something bigger refers to its part than referring into something else like symbol and allegory did.

Personification is directed to inanimate object which is given human sense. It usually matches up to fairy tale and gives human depiction in an abstract thing. Apostrophe deals with addressing to absent things or someone who can't replay or hear the speaker. Both are directed to an abstract thing. In comparison, the writer prefers adopting simile to compare two different things which have the same characteristic. So, the things compared are real to add viewers' imagination through the comparison. Since the dialogue in the movie belongs to detective story to scrutinize the mysterious case of murder, it is impossible to find those types of figurative language in Wright's *Case No. 39*.

As a result, Wright's *Case No. 39* applies many kinds of figurative language to magnetize the viewer's attention through language style. The different use of types of figurative language creates the specific functions to give an effect of mystery. The discussion of each type is as follows.

1. Figurative Language By Comparison

a. Metaphor

Metaphor is a kind of analogy without using connectors such as "like", "as", or "than" to compare two elements which have same nature, Perrine (1969:65). The function is to reinforce the viewer's imagination through the comparison which has implicit meaning. There are twice occurrences of metaphor used in the movie.

- (1) Emily : I sit there talking to these families, you know, like I'm some expert. My family's a train wreck. I mean, I had this moment today where I realized I might be totally full of it.
 Doug : Everybody's full of it. In the end, **you're a number to call** for people who don't have anyone else.

(Datum No. 04)

Extract (1) shows direct comparison with no conjunction between *Emily* to *a number to call*, something which has same characteristic with the subject, whereas number itself is inanimate thing and usually relates to a phone call. It has implicit meaning that Emily, as a child service, can be contacted all the time especially for everyone who has family problem or children in endangerment. She is compared with a *phone number* that people can dial up anytime they need a help like an emergency number. Emily gets to be ready 24 hours for that and cannot decline to follow up the case. The phrase *a number to call* explains Emily's job concerning with family

problem or people who do not have anyone else. It helps to introduce who Emily is in the movie through the comparison.

- (2) Interviewer : Help me understand. If you and Edward are Lucy's biological parents, how can she not be yours?
 Margaret : 'Cause she's not Of us.
 Interviewer : Who is she of?
 Margaret : Not who, what.
 Interviewer : What is she of?
 Margaret : Stop acting like you don't know what I'm talking about.
 Stares at him. Her eyes black and unblinking.
 Interviewer : You think **your daughter is the devil? Evil incarnate?**
 Margaret : I don't care what you call it.

(Datum No. 37)

Interviewer's question in extract (2) is to make sure Margaret's statement that calls her biological daughter as *the devil* or *evil incarnation*. The noun phrase refers to the daughter as the subject who is compared with without asserting a comparative word, Abrams (1999:97). The expression shows that Lily likes being similar to evil incarnation better than human being. Both have the same characteristics which are dangerous and love killing people surrounding. The viewers will get a set of imagery about the comparison between Lily and the figure of evil incarnation or devil looks like. It can evoke viewer's imagination because the figure of Lily in the introduction of the movie is nailed as the victim of violence. The comparison helps to create hint guessing who Lily is. It can usually be used as foreshadowing the clues to invite the viewers to solve the puzzle in the story line.

b. Simile

A simile is a kind of figurative language that explicitly compares two distinctive things. To indicate an expression classified as simile, it can be seen through the way it applies the comparative words such as “like”, “as”, “similar”, “same” or “than”, Abrams (1999:97). Simile appears five times out of forty-three data. Extracts (3) and (4) below show that simile can make easier to give children understanding about something they do not know well. Both apply the comparative words “like” and “as” to create additional imagery in viewer’s mind.

- (3) I like to think of **it as a glass-half-full situation**. Kitchen. Bathroom. Fish.
And here, is your room.

(Datum No. 24)

The conjunction “as” compares the *condition of Emily who lived alone with a glass-half- full of water*. The phrase of *a glass-half- full of water* means that there is still any space left in Emily’s life without complete family, husband and kid even parents. The expression matches up to a meaning *a glass with a half full of water*. It provides additional information about Emily’s family background. It helps Emily to give Lily’s understanding by simple comparison to confirm her condition why she was living alone in her house when Lily asked about her family.

- (4) Okay, **I just shot like a gallon of water up my nose**. So much for establishing trust.

(Datum No. 12)

Extract (4) explains the comparison between how fast a *shot* is to a condition when *a gallon of water comes up to nose* in sudden by adding the conjunction “like”. Both have similarities about the rapidity of the actions when everyone heard a shot, the speed of missile of a gun that just only needs a minute to shoot an object in a hundred mile, with the sense when amount of water came up to the nose. Those actions can make a feeling of surprise or shocking. The viewers can experience as if they feel what the character’s feel. The conjunction “like” indicates that those distinctive situations are categorized to simile.

(5) Um, so, I notice you haven’t taken any personal days. Come on, **you look like crap**, go home.

(Datum No. 5)

(6) **You look like shit**, you need to see a doctor.

(Datum No. 8)

Extract (5) and (6) are addressed to Emily who looks pale. Extract (5) compares *Emily* to *a crap* which is a solid waste from animal and Extract (6) compares *Emily* to *shit* which means a ‘fesses’. Those words, *crap* and *shit*, are not taken literally. It belongs to simile because both use “like” as the comparative word. The speaker wants to show how pale Emily is by comparing her face to a *crap* and *shit*. The speaker also suggests her to go home and see a doctor to check her condition.

2. Figurative Language By Association

a. Metonymy

Metonymy is the literal term for one thing is applied to another with which it has become closely associated because of a recurrent relationship in common experiences, (Abrams, 1999:98). In line with Keraf (2009), the modification of things explain the relation between cause and effect or the researcher with the discovery, etc. Metonymy occurs seven times by naming something that is closely related. For example, the effect of thinking too much can influence human brain. Somehow, it closely associates with *head*.

(7) I am so in **your head**

(Datum No. 02)

(8) Don't let her get in your **head**.

(Datum No. 34)

Extract (7) and (8) are categorized as metonymy. The word *head* above represents Emily's mind. Extract (7) means the depiction of Doug who sends her voice messenger to invite her to a club, is nailed in Emily's mind. Doug's statement sounds a warm greeting to Emily by saying *I'm so in your head*. Through extract (8), Doug who is sweating orders Emily not to be influenced by Lily by saying *don't let her get in your head*. It is to warn Emily to be careful with Lily because she lives with her now. Doug realizes that Lily is a dangerous kid after conducted an interview with her. Both belong to metonymy because the result of something which is disturbing changes people's mind.

- (9) Tell me, Mr. Sheridan, since you've suddenly acquired the power of speech, doesn't it concern you a little that Lily's grades have gone from **A's** to **D's** in three months?

(Datum No. 17)

In the process of finding hints to solve Lilith family problem, the child service tries to investigate Lily's academic performances at school. Based on Emily's hypothesis, she states that *Lily's grades have gone from A's to D's in three months*. The changes can be a sign that is associated with family problems. Extract (9) is another way the writer adopts metonymy because the speaker substitutes a grade of school with alphabets. *A's* represents an academic mark indicating the highest grade in school and *D's* is the worst. It is another way to give a score besides stating in the form of number. It cannot be separated from each other.

- (10) Are there **any cuts, any burn**

(Datum No. 10)

The characteristics mentioned by Wayne such as *cuts* and *burn* can indicate person who has already injured. It gives a clue of child endangerment as a kind of physical violence that usually appears in the victim's body. Extract (10) belongs to metonymy because it has close relation between cause and effect of an accident. The effect of physical violence can be in the form of cuts and burn. It can be said that *cuts and burn* substitute for a physical violence or injury. Another example of metonymy associates the word *hell* to replace *murder and fear* can be seen below.

- (11) Lucy : They hate me.
 She lowers her head in shame, tears rolling down.
 Emily : I'm sure they don't hate you.
 Lucy : They do. I hear them. They go in the cellar and talk.

Emily : What do they talk about?

Lily : **Sending me to hell.**

Emily's mouth falls open.

(Datum No. 20)

Lily's expression uses the word *hell* in extract (11) to substitute death which means Lily's parents want to kill her by saying *sending her to hell*. Everyone believes that people who are sent to hell are the people with sin. The association between the phrase *sending me to hell* to the word *murder* or the *desire* of the parents to kill their children represents the relation between cause and effect. The parents want to send her to the place where the devil lives in after death. It sounds sick because of the family problem they face; it can trigger parents to send the children to hell. In another hand, the viewers can question why her parents associate her daughter to devil. It can give a clue about who Lily is.

(12) Emily : What does she want?

Mr. Sheridan : To know... what your idea of **hell** is... and **make you live there.**

Emily sits in haunted silence. Edward's features soften.

(Datum No. 32)

In extract (12), the word *hell* replaces the meaning of fear. *Hell* here means a place of great suffering or wickedness. Metonymy has a relation between what the hell means and the synonym of the hell itself. The statement *what your idea of hell is* substitutes what people afraid or a very displeasing experience. Sickening of that, *Lily wants to make you live there* implicitly means that Lily can make people live in suffering, fear, painful and sickness of life. It helps to create dramatic atmosphere of the movie.

b. Synecdoche

The figurative language by association, synecdoche, is divided into *pars pro toto* and *totem pro parte* that means a larger group associates the smaller one and vice versa, Leech (1969). The meaning of this type can be nailed in mind by stating “the whole represents a part, and a part represents a whole” Abrams (1999:99). It emerges five times in Wright’s *Case No. 39*.

(13) I like to think of it as a glass –half-full situation. Kitchen, bathroom, **Fish**, and here, is your room.

(Datum No. 26)

Emily’s utterance in extract (13) is to introduce every room and thing in her house to Lily, her foster kid, who already lives with her until she gets a new foster parent. In Emily’s house, there are kitchen, bathroom, Lily’s room, and *fish*. *Fish* here represents the aquarium, a place where the fish lives in as a pet, in the living room. Extract (13) fits in as synecdoche *pars pro toto* because *fish* as a part of aquarium refers to a whole of thing by the name of its part, Keraf (2009:142).

(14) INT. LIVING ROOM, SHERIDAN HOUSE – DAY

Emily, file in hand, trying to project professionalism in an arm chair that tilts to one side. Margaret and Lily sitting opposite on the sofa.

Emily : When do you expect your husband back?

Margaret shrugs.

Emily : Because we’ve found it’s more beneficial if the **whole family** participates.

(Datum No. 06)

The phrase *whole family* literally means the complete family which associates with extended family. Here, *whole family* belongs to *synecdoche totem pro parte* which refers to the parents. Extract (14) means that family who needs to join the

meeting is the nuclear family consisted of father and mother who understand well about children's development. It is not necessary to invite the extended family which consist also grandparent, uncle, and aunty to join.

3. Figurative Language By Contrast

a. Paradox

The first type of figurative language by contrast, paradox, is a contradictory statement apparently appeared to create shocking value, Arp & Perrine (1969:46). There are twelve times of forty-three data used in the movie. Extract (15) contradicts the situation where the speaker gives suggestion to Sheridan's when Emily held an interview with his family. The first phrase *certain of everything* means that Emily looks absolutely correct of everything to tell how to be better parents when conducted an interview with Sheridan's is contrasted with the second phrase *dead wrong about all of it* in making perception and drawing a conclusion. The statement emphasizes that Emily *totally wrong* with all her presumption which is contradicted to the word *certain* which means surely correct.

(15) You judged us before you ever walked in that house. Sat there in our living room tellin' us about our problems, how to be better parents - **certain of everything and dead wrong about all of it.**

(Datum No. 42)

(16) Sometimes **people have kids** and then decide **they don't want to be parents.**

(Datum No. 31)

Extract (16) contains contradictory argument that is categorized as Paradox. The first expression states that *sometimes people have kids* referring to a parent. The contradictory statement shows the rejection to be a parent because of any reason by saying *they do not want to be parents*. The word *they* refers to the people who have kids or parents. It is impossible that parents do not want to be parents anymore. It happens when Doug gives children explanation to children in kindergarten school about why parents do violence with their children. There must be a reason why the parents do so. This is way to omit the parent's negative images that make their kids as an object of violence. It categories as paradox that can be interpretable in a way to create good sense, Abrams (1999:201)

b. Irony

The less dominant type of figurative language is irony, the contrast meaning from literal utterance, Abrams (1999:135). It can be said as the contrast meaning from the literal utterance by using tone of voice to indicate one's real meaning. Irony occurs only twice to show the different meaning from the ostensibly expressed.

(17) Tell me, Mr. Sheridan, **since you've suddenly acquired the power of speech**, doesn't it concern you a little that Lily's grades have gone from A's to D's in three months?

(Datum No. 14)

The sense of extract (17) is actually "he has acquired the power of speech" although the speaker claims to have done it suddenly. It is called irony because it sounds weird when Emily said "since you've suddenly acquired the power of speech" The word "suddenly" refers to something is done quickly. It differs sharply from the

meaning that is ostensibly expressed. Here, the power of speech cannot be found in sudden. It is learned since a baby. Extract (17) is a satire to Mr. Sheridan who prefers normally answering all the questions that led by Wayne's interview to Emily's.

(18) So that's it? We **let kids get killed until they rewrite the goddamn laws?**
(Datum No. 23)

Based on the interview, Wayne as child service fails to find criteria for child endangerment that happened to Lily because there is no any physical violence in her body. It means that the parents never do violence with Lily and cannot go around yanking the parents out of their homes on a hunch. Wayne believes that parents, even bad ones, have rights to educate the kids anyway. In another hand, Emily believes that Lily is just mentally under pressured that makes she should answer so.

In extract (18), the word *let* means giving permission or allows doing something. It is an irony when Emily stated that *let kids get killed*. Emily is questioning Wayne whether he gives permission to Lily's parents to do mental and physical violence or even allow them to kill the daughter in order to obey the role which states that child services have no capability to mock parents did any violence as if there was no any physical violence in the victim's body. Thus, they have no capacity to run for the kids in danger until the government rewrites the law about un-physical violence.

c. Hyperbole

Hyperbole, the figure of overstatement, refers to an exaggeration of an object's attribute used to magnify a fact. Descendent from Greek language, hyperbole means overshooting. It is the extravagant exaggeration of fact or of possibilities, Abrams (1999:120). It facilitates to emphasize something and create the viewer's response. Hyperbole may be inserted with variety of effects such as convincing, humorous, or restrained, Perrine (1963:47). Some characters use hyperbole to create dramatic effect and support the mysteriousness or the atmosphere of solving the problem. The figure of overstatement occurs seven times by overshooting the fact to create particular effect.

- (19) Only time you got the upper hand is when she's sleepin' but she almost never does. **We checked on her every night for three months. Every twenty minutes, up and down those stairs.** First time she slept was the night you kicked in my front door.

(Datum 38)

The exaggeration statement in extract (19) emphasizes how frequent Mr. and Mrs. Sheridan have to keep an eye for checking Lily who almost never falls asleep. The phrase *every night for three months, every twenty minutes, up and down those stairs* exaggerates the time to ensure Lily slept in details because it cannot be predicted the time she fell asleep. The expression convinces the viewer's response to experience the emotion of the parents who desire to kill her in her slept.

- (20) Okay, **I just shot like a gallon of water up my nose.** So much for establishing trust.

(Datum No. 12)

While speaking to Lily, water comes up to Emily's nose in sudden and makes a feeling of pain and shock. Emily expresses it by saying *a gallon of water up my nose*. The expression is not taken literally a gallon of water which comes to her nose. It overstates the amount of water which is a lot of water by saying *a gallon*. The situation in extract (20) belongs to hyperbole because it explains overshooting experience to emphasize something.

(21) Lily : I'll tell you what scares me if you tell me what scares you.

Doug did not see this coming.

Doug: Fair enough. When I was twelve I was climbing a tree and I accidentally put my hand through a giant hornets' nest. They didn't like it.

I got stung over a hundred times. They had to rush me to the hospital. I've been afraid of hornets ever since. Don't climb many trees either.

(smiles)

Everybody has fears. Now, what scares you?

(Datum 19)

In extract (21), the speaker is in his job to interview Lily in conference room of children department. Lily gives instruction to Doug to explain about something that scares him before she told him about what scares her. He is describing his childhood when he climbed a tree and beaten by bees. Doug states that *he got stung over a hundred times*. Doug exaggerates that he got stung over so many times by saying *hundred times*. It is categorized to hyperbole, saying too much from what happened to make the story or statement is more dramatic.

d. Litotes

The last type of figurative language by contrast is litotes. This type, the contradiction of Hyperbole, helps to state the respectful of a statement by denying the truth, Abrams (1999:120). The characters of this movie apply the understatement to make the utterances more polite. Leech (1969) said that litotes is sometimes reserved for a particular kind of understatement in which the speaker uses a negative expression where the positive one would have been more forceful and direct. There are six times out of forty-three data of litotes used in the movie.

(22) And you know, every time something happened, every time, we had an excuse for why it wasn't her fault. Cuz **it's easier to lie to yourself than think bad things about your baby girl.**

(Datum 16)

Extract (22) is categorized as litotes because the speaker shows how parents are better to deny the truth or lie to themselves than condemn their baby girl about any fault even though the parents know that their children make any fault. Parents try to deny the fact by stating *when every time something happened, every time*, in which they know that it is their daughter fault, *we had an excuse for why it wasn't her fault*. Mr. Sheridan uses repetition in phrase, *every time*, to emphasize that parents are better find any excuse condemning themselves than even think bad things about the kid no matter what kinds of fault their children did because of the parent's love to their kid.

(23) Emily : “I can’t, Lily, it wouldn’t work, **I live in this tiny house**, I’m sorry, **I’m just not mom material . . .**”

Lily : “You don’t have to be my mom. Just be my friend.”

(Datum 25)

Extract (23) adopts litotes to show any rejection in well mannered. It is the way Emily considerably refuses the girl’s wish for living with her because of any reason. She tries to give understanding to Lily without making any hurt feeling. In the first statement, Emily understates that she *lives in this tiny house* to deny that she cannot let Lily to live with her because of her tiny house. Actually, she has enough room for two people more to live in. The next expression, Emily understates that she is not *a mom material*. It means that she categories herself not able to be a good foster parent of Lily. In fact, every woman has a need to be a mom. Emily has those needs and capability to be a mom. Her job as a child service supports to anyway. She is such motherhood, which focuses on children in danger and family in crisis. She has all those materials to be a good mother. Extract (23) is uttered to politely refuse to be a foster parent just because she spends her time only for work and cannot be focused to bore a child.

B. The Functions of Figurative Language in Wright’s *Case No. 39*

The second objective in this research describes the functions of figurative language in Wright’s *Case No. 39*. The functions of figurative language are to give imaginative pleasure, to give additional imagery, to add emotional intensity, and to concrete the meaning in the brief compass, Perrine (1969: 71).

Table 3. Data Frequency of the functions of figurative language in Wright's Case No. 39

Functions Types	to give imaginative pleasure	to give additional imagery	to add emotional intensity	to create a meaning in brief compass
Metaphor	-	1	1	2
Simile	1	2	-	4
Metonymy	1	3	4	5
Synecdoche	1	2	-	3
Paradox	1	5	9	6
Irony	-	1	2	-
Hyperbole	1	3	5	-
Litotes	-	1	4	1
TOTAL	5	18	25	21

In sum, this research can be concluded that the dominant occurrence of function of figurative language used in a movie entitled *Case No. 39* is to add emotional intensity. Besides creating atmosphere of anxiety, the use of figurative language mostly relates to effect viewer's emotional responses. In *Case No. 39* movie categorized as mystery genre, the characters try to create tension in the process of discovering clues; that is why the language can trigger the viewer's feeling of suspense or even horror to support the atmosphere of mystery. There are twenty-five occurrences out of the total forty-three data. On the other hand, figurative language used to give imaginative pleasure becomes the least frequent functions of figurative language. This function occurs only five times in *Case No. 39* movie because the movie rarely provided the imagination that can satisfy the viewers. Followed by the functions of figurative language to state the meaning in brief compass and give additional imagery, both help to create a meaning in a brief statement and catch the

viewer's attention to experience every story line by providing visual depiction. Those functions of figurative language are presented below.

1. To give imaginative pleasure

The first function of figurative language becomes less dominant function in Wright's *Case No. 39*. Figurative language can lead the viewer's imagination flows. Imagination might be described in one sense as the ability to portray the story. This function is to invite the viewers to create an imagination to give imaginative pleasure in reading a story. Imaginative pleasure refers to a feeling of being satisfied or having pleased imagination. It makes the viewers pleased after obtaining a source of pleasure in the exercise of the imagination through the text, Perrine (1969: 33). The function of figurative language by giving imaginative pleasure only occurs three times to satisfy the viewer's ears, imagination, and sense. The movie can affect the viewer's mind to build viewer's imagination. As a result, viewers satisfy with what they think of. It can give imaginative pleasure.

(24) INT. BAR - NIGHT

Noisy, trendy downtown bar. Professional type on a bar stool. Thirties. Handsome. Doug. He laughs when he sees Emily.

DOUG I am so in your head.

I am so in **your head**

She gives him a kiss. Sits down beside him.

(Datum No. 02)

In extract (24), taking a scene as a lover, it sounds enjoyable to hear and satisfy the viewers' ears. The statement simply drives imagination about how excited when two young people were meet. It delights them through the imagination. The

expression is declared by Doug who invites Emily by voice message to come to the club. She decides to come because she is depressed with her job. Doug is amazed that the girl is coming. He welcomes her by saying *I'm so in your head* which means Emily gives a consideration to Doug's invitation. It indicates that Doug is in her mind at that time.

(25) I like to think of it as a glass –half-full situation. Kitchen. Bathroom.
Fish. And here, is your room.

(Datum No. 26)

Extract (25) explains about every part of Emily's house brings the viewers into their imagination as if they see a fish that can please and interest children attention to hear such expression. Viewers try to fancy as well as when they observed an attractive object such as a colorful aquarium. The example is satisfying in viewer's mind by providing a source of pleasure in the imagination.

(26) She starts all over again somewhere else. **Can't let her stay, can't let her go.** That leaves you with one option.

(Datum No. 41)

The wordplay using repetition of *can't let her* and the contradiction words *stay* and *go* appear in extract (26). The first phrase, *can't let her stay* which means let her go, is contradicted with the meaning in the second phrase, *can't let her go*. The speaker, here, uses paradox to convey an option that refers to a murder which is in line with the next statement, *that leaves you with one option*. In this case, *can't let her stay, can't let her go* gives new tone to imply the intended meaning. He uses certain terms to replace common words of murder which has connotative meaning. It gives

artistic effect and provides pleasure to the viewer's hearing. Besides, this statement attracts viewer's attention by building their imagination through the diction provided.

2. To give additional imagery

The second function is to give additional imagery, visualizing the concept into figurative depiction. It also enhances the viewer's skill to transform ideas to be concrete into the viewer's mind. When the ideas directed the viewers to build an imagination, the mental picture helps to conceptualize how such description seems to be. This function appears eighteen times to build additional imagery in viewer's mind through the story. It helps to guess the clues or mysterious events will happen next.

(27) This girl heard her parents say they're going to send her to **hell**.
(Datum No. 13)

(28) To know... what your idea of **hell** is... and **make you live there**.
(Datum No. 43)

(29) You think **your daughter is the devil? Evil incarnate?**
(Datum No. 37)

In extract (27), the depiction of living in the hell attracts viewers' imagination to build a mental picture of how appearance of the chilling miserable place looks like. The wider imagination will direct the viewers to think that the parents want to kill her child anyway. Extract (28) states about making people live in hell. They also build an imagery how people who live in hell look like. Based on the context, the hell people can live in refers to something which people afraid of. It can be people with phobia, depression, even people who almost lost their mind. It implicitly means Lily can

make people live in fear, painful, and sickness of live. It stirs viewer's imagination how people who live in that situation look like.

Based on extract (29), the viewers will get a set of imagery in their mind about the comparison between *Lily* and the figure of *evil incarnation* or *the devil* look like. It seems that viewers look the depiction of Satan itself. The mental picture of Lily, as an innocent girl in the appearance of evil incarnation looks scared. Both can support the diction of mystery genre related with hell, murder, devil, satan, and violence.

(30) Honey, Listen, even if they said yes, it wouldn't never work. I live in this tiny house, I worked **a whole day**, and never . . .

(Datum No. 21)

Extract (30) makes viewers picture how busy Emily is. The phrase *a whole day* represents that she works seven days a week. She spends her time in the office doing investigation and reading files. Then, the viewers will build imagery through the illustration. They also will recall memory when Emily in the office with a dozen of file of child abuse, she looks depressed when conducting an investigation and looking for evidences. It belongs to rejection to show that she has no time to bore a child.

3. To add emotional intensity

Figurative language helps to add beauty and create emotional sense. The great feeling of the story invites the viewers to feel the atmosphere of the story line itself. Thus, the viewers can experience the similar tension and sensation like the character's feel. This function can take a part to support the mysteriousness of the

Case No. 39 as a mystery genre by presenting chilly atmosphere. It comes about twenty-six times to create emotional intensity. In *Case No. 39* movie categorized as mystery genre, the characters try to create tension through investigation process of discovering a series of clue; that is why the language can trigger the viewer's feeling of suspense or even horror to support the atmosphere of mystery.

(31) I didn't say weird, I said scary. The guy sat there **the entire time staring** at me, the mother is like his emotional slave.

(Datum No. 09)

The situation pictured in extract (31) is an interview about family problem with Mr. And Mrs. Sheridan and Lily conducted by Emily as child service. The atmosphere of the interview is suspense. Mr. Sheridan without any word to say is staring at Emily with emotional expression. The gesture of Emily describes that she feels threatened by the way he looks Emily intently. Viewers sense the tension when interview was held. Thus, the viewers can experience such intimidation felt by Emily through the visualization.

(32) Lucy : They hate me.

She lowers her head in shame, tears rolling down.

Emily : I'm sure they don't hate you.

Lucy : They do. I hear them. They go in the cellar and talk.

Emily : What do they talk about?

Lily : Sending me to hell.

Emily's mouth falls open.

(Datum No. 20)

The tone existed in extract (32) uttered by little girl named Lily is poor. She states that her parents want to kill her. It sounds pity when parents sent their kids to hell. It creates viewers' emotion. Generally, parents always care and love their kids. In viewer's perspective, it sounds sick when parents wanted to kill their kid's just only family problem they faced. People believe that people who sent to hell is people with sin. Viewers feel surprised when there was image of parents who make a plan to send the kid to hell. They will criticize the rude parents about that. In other hand, the statement helps to create hint guessing the reason why the parents wanted to kill the girl. The story can attract viewers to feel the tension of the story and support the mysteriousness of solving the puzzle line.

4. To concrete the meaning in brief compass

To concrete the meaning in the brief compass, this function takes a part to make the sentence to be more effective, a way of saying much in brief compass, Leech (1969:34). The last function emerged in *Case No. 39 movie* about eighteen times, is to describe the meaning in a brief compass. The writer does not need to explain something implicit in a long explanation. Extract (33) helps Doug to explain to children in a playgroup who got violence. The explanation is about why parents do violence to their own kids. The satire contains deep meaning. The speakers do not need to say in many words to express the allusion. It will not destruct parent's image in children's view. The first utterance, *sometimes people have kids* refers to the parents. The second utterance *they don't want to be parents* indicates the parents who

refuse their kids. There are many reasons that children do not understand why the parents give full rein to the kids related with economical aspect, generally. They can guess the reasons without explained them in longer statement.

(33) Sometimes **people have kids** and then decide **they don't want to be parents.**

(Datum No. 40)

(34) That's a little unfair, don't you think? I care about these kids as much as you do, but we can't go around yanking them out of their homes on a hunch. **Parents, even bad ones**, have rights. That's how the laws of this great land are written.

(Datum No. 15)

(35) You have that you're good. Kindness. Decency. That's what she feeds on. Bleeds ya dry, moves onto the next. We were a big family, **she went through us like a wrecking ball.**

(Datum No. 40)

Both extracts (34) and (35) state the meaning in brief compass. The meaning in extract (34) portrays the characteristic of bad parent itself. Based on the statement, the viewers may be referring to the bad parent's behavior or bad parenting. The illustration in extract (35) explains the nature of wrecking ball. It can tell briefly about Lily by the comparison. The nature of wrecking ball itself is to destruct everything forward. It is not necessary to state in the longer explanation about each of comparison.

(36) My family . . . well, I've met my dad twice and **my mom's not a part of my life anymore.**

(Datum No. 28)

The last extract (36) is stated by Emily to say a rejection about her own family problem. She wants to say that she lives alone because her parents were divorce. It also simply defines that her mother was gone. There are so many reasons that are not mentioned about the reasons behind the mother left and so on. The brief statement explains that the condition of her family was broken. Emily's mom decides to leave her alone, so does her father.

CHAPTER V

CONCLUSIONS AND SUGGESTIONS

The last chapter of the research is divided into two sections, conclusions and suggestions. The first section is to conclude the research findings and discussion based on the two objectives of the research which are to identify types of figurative language and to explain the functions of figurative language in Wright's *Case No. 39* movie. Meanwhile, in the second section of this chapter, the researcher gives several suggestions for the students of linguistics and also for the next researchers who are interested to conduct a research under the same topic of stylistics and figurative language in different mystery genre.

A. Conclusions

Some conclusions can be drawn related to the objectives of the study: the types and functions of figurative language in Wright's *Case No. 39*.

1. In line with the first objective of the research, there are three categories of figurative language. They are figurative language by comparison comprising metaphor, simile, personification, and apostrophe, figurative language by association consisting metonymy, synecdoche, symbol, and allegory, and figurative language by contrast including paradox, irony, hyperbole, and litotes. The researcher found eight out of twelve types of figurative language in Wright's *Case No. 39* movie. They are metaphor (2), simile (5), metonymy (7), synecdoche (5), paradox (12), irony (2), hyperbole (7), and litotes (6). In sum, this research shows that the most common type of figurative language used in the movie is paradox which belongs to the figurative language by contrast. Paradox occurs

twelve times out of the total forty-three data. It is always used by some characters to catch the meaning by employing a contradictory statement to reveal a truth. Because of investigating a series of clue, it needs to apply a statement that can help to reveal the truth. It helps to collect the evidence to solve the problem of the story. Besides paradox, the characters tend to use litotes to show respectfulness and rejection or refusal to do something and hyperbole to support dramatic event and exaggeration of feeling. Meanwhile, Irony and metaphor constitute as the least frequent types of figurative language. Metaphor is a direct comparison between two different things. So the sense is to make the statement more forceful. The writer is better to use simile by using connector between two comparisons and make the statement soft. It also emerges that personification and apostrophe, figurative language by comparison and also symbol and allegory, figurative language by association, are never used in the movie.

In figurative language by association, symbol and allegory also are never appeared. In general, allegory usually appears in storybook by conveying implicit message through imagery, actions, and symbolic figure. Symbol and allegory love referring something to something else that contains hidden meaning beyond the literal word. Both contain the meaning more than what is said. That is way the writer employs metonymy to associate things by renaming something to something else that still has a correlation or by the use of synecdoche to represent something bigger refers to its part than referring into something else like symbol and allegory did.

Personification is directed to inanimate object which is given human sense. It usually matches up to fairy tale and gives human depiction in an abstract thing. Apostrophe deals with addressing to absent things or someone who can't replay or hear the speaker. Both are directed to an abstract thing. In comparison, the writer prefers adopting simile to compare two different things which have the same characteristic. So, the things compared are real to add viewers' imagination through the comparison. Since the dialogue in the movie belongs to detective story to scrutinize the mysterious case of murder, it is impossible to find those types of figurative language in Wright's *Case No. 39*.

2. In terms of the functions of figurative language, to give imaginative pleasure (3), to give additional imagery (18), to add emotional intensity (26), and to concrete the meaning in the brief compass (18) are found in Wright's *Case No. 39*. The dominant occurrence of functions of figurative language used in movie entitled *Case No. 39* is to add emotional intensity. Besides creating atmosphere of anxiety, the use of figurative language mostly relates with effecting emotional responses. In *Case No. 39* movie categorized as mystery genre, the character tries to create tension in the process of discovering clues; that is why the language can trigger the viewer's feeling of suspense or even horror to support the atmosphere of mystery. Followed by the functions of figurative language to state the meaning in brief compass and give additional imagery, both help to create a meaning in a brief statement and catch the viewer's attention to experience every story line by providing visual depiction.

B. Suggestions

Based on the conclusions of the research, the researcher proposes some suggestions for some parties below.

1. The Linguistics Students

It is suggested to the students majoring in linguistics who are interested in stylistics to explore another area for further study related to stylistics especially about figurative language. One of which may be dealing with specific elements of mystery genre or how the language in mystery genre should be to create a newest perspective of figurative language in mystery story.

2. The Other Researchers

There are still many interesting topics under stylistic approach which have not been examined yet combine with different objects such as poem, novel, and other literary works. It is suggested that other researchers develop another various kinds of figurative language used another theories and experts or related with genre, such as comparing mystery to romantic genre and the like. As a result, the future researchers will be able to write a good research and help to add additional sources for the other researchers to conduct the same research under the issue of stylistics majoring in figurative language.

REFERENCES

A. Printed Sources

- Abrams, M. H. 1999. *Glossary of Literary Terms*. Seventh Edition. New York: Cornell University.
- Arifah, K. 2016. *Figurative Language Analysis in Five John Legend's Songs*. Undergraduate Thesis. Malang: Maulana Malik Ibrahim, Islamic State University of Malang.
- Cogan, James R. Kreuzer and Lee. 1966. *Studies in Prose Writing, Second Edition*. New York: Holt, Rinehart and Winston, Inc.
- Gill, R. 1995. *Mastering English Literature*. London: Palgrave Macmillan.
- Holman, C. H., and W. Harmon. 1980. *A Handbook to Literature*. fifth edition. New York: Macmillan.
- Izzati, L. 2013. *The Analysis of Figurative Language used in Journey 2: The Mysterious Island Movie*. Undergraduate Thesis. Salatiga: State Islamic Studies Institute (Stain) Salatiga
- Keraf, G. 1984. *Diksi dan Gaya Bahasa*. Jakarta: Gramedia.
- Keraf, G. 2009. *Diksi dan Gaya Bahasa: Komposisi Lanjutan I*. Jakarta: Gramedia.
- Leech, G. and Short, M. 1981. *Style in Fiction*. New York: Longman Group Limited.
- Leech, G. 1969. *A Linguistic Guide to English Poetry*. Edinburgh: Longman.
- Oxford Advanced Learner's Dictionary (1995) Oxford University Press
- Perrine, L. 1969. *Sound and Sense. An Introduction to Poetry. Third Edition*. New York: Harcourt, Brace & World, Inc.
- Puspita, Arista Ferdiansyah. 2014. *A Stylistic Analysis of Figure of Speech in Les Miserables Movie*. Undergraduate Thesis. Yogyakarta: Yogyakarta State University.
- Suharso. 2006. *Qualitative Research: A Compilation of Materials*. Yogyakarta: Yogyakarta State University

- Suzana, H. 2010. *Gothic Language Style in Charlotte Bronte's Jane Eyre (A Stylistics Approach)*. Undergraduate Thesis. Surakarta: Sebelas Maret University.
- Vanderstoep, Cott W., and Deidre D. Johnson. 2008. *Research Methods for Everyday Life: Blending Qualitative and Quantitative Approach*. New York: John Wiley & Sons.
- Verdonk, P. 2002. *Stylistics*. New York: Oxford University Press.
- Widyanti, N. 2013. *A Stylistic-Pragmatic Analysis of Figurative Language in Harper's Bazaar Magazine Advertisement*. Undergraduate Thesis. Yogyakarta: Yogyakarta State University.

B. Electronic Sources

- The Screenplay Database. 2010. "Case 39", <http://www.screenplaydb.com/film/scripts/case3920060206/>. Accessed on January 20th, 2017.

APPENDICES

The Data Sheet of Types and Functions of Figurative Language in Wright's Case No. 39

Abbreviations

Types:

a: Metaphor

b: Simile

c: Personification

d: Apostrophe

e: Metonymy

f: Synecdoche

g: Symbol

h: Allegory

i: Paradox

j: Irony

k: Hyperbole

l: Litotes

Functions:

1. to give imaginative pleasure

2. to give additional imagery

3. to add emotional intensity

4. to concrete the meaning in brief compass

No	DATA	TYPES OF FIGURATIVE LANGUAGE												Functions				Explanations	
		Comparison				Association				Contrast									
		a	b	c	d	e	f	g	h	i	j	k	l	1	2	3	4		
1.	Emily: Why me? I don't have anything. Edward: You have that you're good. Kindness. Decency. That's what she feeds on. Bleeds ya dry, moves onto the next.												√				√	Type: Litotes The speaker understates that she does not have anything which refers to a mom material or motherhood. In fact, she has whatever children need to and capability to be a parent such as kindness, decency, and goodness. Function: The statement stated in brief compass contains a meaning which is the same with the speaker said.	
2.	INT. BAR - NIGHT Noisy, DOUG. He laughs when he sees Emily. Doug : I am so in your head She gives him a kiss. Sits down beside him.					√								√				Type: Metonymy <i>Head</i> represents Emily's thought. It means the depiction of Doug is nailed in Emily's mind that is why she approves Doug's invitation. Function: The expression used in the utterance sounds enjoyable to hear. It could satisfy the viewers' ears.	

No	DATA	TYPES OF FIGURATIVE LANGUAGE												Functions				Explanations
		Comparison				Association				Contrast								
		a	b	c	d	e	f	g	h	i	j	k	l	1	2	3	4	
3.	Emily: Be honest. The whole psychology thing, it's just about scoring chicks, isn't it? Doug: Regrettably, yes.									√						√		Type: Paradox It is contradiction when Doug agrees with Emily’s statement which is regretted or incompatible. Function: The emotion appears in the utterance is sympathy to Emily. The speaker states his disappointment to the Emily statement about her job.
4.	Emily: I sit there talking to these families, you know, like I’m some expert. My family’s a train wreck. I mean, I had this moment today where I realized I might be totally full of it. Doug: In the end, you’re a number to call for people who don’t have anyone else.	√															√	Type: Metaphor It gives implicit meaning that the speaker compares <i>Emily</i> , a child service, to <i>a number</i> , an animate thing which means people can dial up anytime they need a help. Functions: (4) It clearly explains that <i>a number to call</i> refers to Emily’s number as if the emergency call does. The comparison mentions the nature of an emergency number which is compared to Emily without need to explain further the meaning implied.
5.	Um, so, I notice you haven’t taken any personal days. Come on, you look like crap , go home.		√														√	Type: Simile The statement compares <i>Emily</i> to <i>a crap</i> which is a solid waste from animal by using comparative word “like”. The speaker wants to show how pale Emily is by comparing to a <i>crap</i> . Function: The statement simply shows how pale Emily is by mentioning the nature of crap itself.

No	DATA	TYPES OF FIGURATIVE LANGUAGE												Functions				Explanations
		Comparison				Association				Contrast								
		a	b	c	d	e	f	g	h	i	j	k	l	1	2	3	4	
6.	Emily: When do you expect your husband back? Margaret shrugs. Emily: Because we've found it's more beneficial if the whole family participates.						√								√			Type: Synecdoche <i>Whole</i> means complete family which is associated to extended family. Here, the <i>whole family</i> belongs to <i>synecdoche totem pro parte</i> which refers to the parents who understands well about children's development. A larger group represents a smaller group of family. Function: The viewers will get a mental picture of how the interview is ongoing. It gives imagery in viewers' mind.
7.	No, it's me, it's just been a crazy couple weeks. You remember Doug.											√				√		Type: Hyperbole The speaker overstates that she has been through hard time couple weeks ago by employing the adjective <i>crazy</i> that means very tough. Function: The tone of the speakers is exhausted with the jobs.
8.	You look like shit, you need to see a doctor.		√														√	Type: Simile The statement compares <i>Emily</i> to <i>shit</i> by adopting conjunction “like”. The word ‘shit’ is not taken literally as a ‘fesses’. Function: The statement simply shows how pale Emily is by mentioning the nature of shit itself. The viewers can easily get the point by the comparison.

No	DATA	TYPES OF FIGURATIVE LANGUAGE												Functions				Explanations
		Comparison				Association				Contrast								
		a	b	c	d	e	f	g	h	i	j	k	l	1	2	3	4	
9.	I didn't say weird, I said scary. The guy sat there the entire time staring at me, the mother is like his emotional slave.											√			√	√		Type: Hyperbole The speaker overstates that the guy that she's talking with stared at her all the time till the end of the conversation without left her out by stating <i>entire time</i> . Functions: (2) The depiction of the way man staring is nailed in the viewers' mind. (3) The atmosphere of the interview is suspense. Thus, the viewers can experience it through the visualization.
10.	Are there any cuts, any burn					√									√		√	Type: Metonymy <i>cuts</i> and <i>burn</i> can indicate person who has already injured. The effect of physical violence can be in the form of cuts and burn. It can be said that <i>cuts and burn</i> substitute for a physical violence. Functions: (2) The viewers will get a visualization of victim of violence looks like. (4) It can be regarded as a visual evidence of violence.
11.	They really are God's miracles. Day she was born was the happiest day of our lives. We're not perfect parents, we know that , but we figure if you let 'em know how much you love 'em a lot of the												√			√		Type: Litotes The Sheridan's convince that <i>they were not a perfect parent</i> . In fact, they love their kids so much but they cannot take care of them perfectly. Functions: (3) The viewers can feel flattered hearing the statement.

No	DATA	TYPES OF FIGURATIVE LANGUAGE												Functions				Explanations
		Comparison				Association				Contrast								
		a	b	c	d	e	f	g	h	i	j	k	l	1	2	3	4	
	other stuff takes care of itself.																	
12	Lucy doesn’t take the bait. She stops for a drink at a water fountain. Emily bends for a sip after. Misfires. As she wipes her face, embarrassed: Okay, I just shot like a gallon of water up my nose. So much for establishing trust. Lucy smiles, for the first time. It’s the opening Emily was looking for.		√									√		√				Types: Simile The expression explains the comparison between how fast a <i>shot</i> is to a condition when <i>a gallon of water comes up to nose</i> in sudden by using comparative word “like”. Hyperbole: The expression overstates the amount of water which means a lot of water by saying <i>a gallon</i> . Function: It is a kind of joke. The comparison sound witty to express condition happened to Emily.
13.	This girl heard her parents say they’re going to send her to hell.					√									√	√	√	Type: Metonymy <i>Hell</i> refers to the place where the devil lives in after death. <i>Send her to hell</i> represent death. It means Lily’s parents want to kill her. Functions: (2) The depiction of living in the <i>hell</i> attracts viewers’ imagination to get a mental picture of how the miserable place looks like. (3) It could create viewers’ emotion of anger. (4) The speaker tries to emphasize that Lily’s parent has an intention to kill her.

No	DATA	TYPES OF FIGURATIVE LANGUAGE												Functions				Explanations
		Comparison				Association				Contrast								
		a	b	c	d	e	f	g	h	i	j	k	l	1	2	3	4	
14.	Tell me, Mr Sheridan, since you’ve suddenly acquired the power of speech , doesn’t it concern you a little that Lily’s grades have gone from A’s to D’s in three months?									√				√	√		Type: Irony The sense of the statement is actually “he has acquired the power of speech” although the speaker claims to have done it suddenly. Functions: (2) The viewers will recall memory of the contradiction event purposed in the statement and get a set of imagery from the comparison. (3) The satirical tone applied in the utterance sounds funny. It can attract viewers’ sentiment of the man.	
15.	That’s a little unfair, don’t you think? I care about these kids as much as you do, but we can’t go around yanking them out of their homes on a hunch. Parents, even bad ones , have rights. That’s how the laws of this great land are written.									√				√		√	Type: Paradox It is logically contradiction between the perceptions of <i>parents</i> who have responsibility of parenthood to the <i>bad ones</i> which refer to bad parenting. Functions: (2) The statement affords viewers’ imagination to set mental picture of bad parents act. (4) The meaning portrays the characteristics of bad parent itself without explaining further about how bad they are or the reasons behind they do so.	
16.	And you know, every time something happened, every time, we had an excuse for why it wasn’t her fault. Cuz it’s easier to lie to yourself than think bad things about your baby girl .											√			√		Type: Litotes The explanation emphasizes that parents are better find any excuse condemning themselves than even think bad things about the kid because of their love. Even though the parents know that their children make any fault.	

No	DATA	TYPES OF FIGURATIVE LANGUAGE												Functions				Explanations
		Comparison				Association				Contrast								
		a	b	c	d	e	f	g	h	i	j	k	l	1	2	3	4	
																		Function: The expression is touching and affecting viewer’s emotion when they read it. The emotion appears in the utterance is sympathy to the parents.
17.	Tell me, Mr Sheridan, since you’ve suddenly acquired the power of speech, doesn’t it concern you a little that Lily’s grades have gone from A’s to D’s in three months?					√										√	√	Type: Metonymy <i>A’s</i> represents an academic mark indicating the highest grade in school and <i>D’s</i> is the worst. It is another way to give a score besides stating in the form of number. Function: (3) It can touch viewers’ feeling of sympathy to the girl. (4) The speaker wants to say that Lily’s grade changes drastically. It can be correlated with family problem.
18.	You know how dear to my heart the work you do is, but the department doesn’t pay me to stakeout potential child abusers. Last time almost cost me my job.						√										√	Type: Synecdoche <i>The department</i> represents the accountants, a part of division who has responsibility to give the employer salary in the office. It categorizes as <i>synecdoche totem pro parte</i> , a whole represents a part. Function: It clearly explains briefly that the department refers to the accountant or people who give them salary.

No	DATA	TYPES OF FIGURATIVE LANGUAGE												Functions				Explanations
		Comparison				Association				Contrast								
		a	b	c	d	e	f	g	h	i	j	k	l	1	2	3	4	
19.	Fair enough. When I was twelve I was climbing a tree and I accidentally put my hand through a giant hornets’ nest. They didn’t like it. I got stung over a hundred times. They had to rush me to the hospital. I’ve been afraid of hornets ever since. Don’t climb many trees either.										√				√		Type: Hyperbole The speaker exaggerates that he got stung over so many times by saying <i>hundred times</i> . Functions: The viewers can suffer the pain as if the viewer experienced when they got stung over by so many bees. It is because the effect of hyperbole makes the utterance sounds dramatic.	
20.	Lucy : They hate me. She lowers her head in shame, tears rolling down. Emily : I’m sure they don’t hate you. Lucy : They do. I hear them. They go in the cellar and talk. Emily : What do they talk about? Lily: Sending me to hell.					√								√	√	√	Type: Metonymy <i>Hell</i> refers to the place where the devil lives in after death. <i>Sending me to hell</i> represent death. It means Lily’s parents want to kill her. Functions: (2) The depiction of living in the <i>hell</i> attracts viewers’ imagination to get a mental picture of how appearance of the chilling place looks like. (3) The tone existed in the utterance is poor. It sounds pity when parents will send their kids to hell. It could create viewers’ emotion. (4) The speaker tries to emphasize that Lily’s parent has an intention to kill her.	

No	DATA	TYPES OF FIGURATIVE LANGUAGE												Functions				Explanations
		Comparison				Association				Contrast								
		a	b	c	d	e	f	g	h	i	j	k	l	1	2	3	4	
21.	Honey, listen, even if they said yes, it wouldn't work, I live in this tiny house, I worked a whole day , and never											√			√			Type: Hyperbole The utterances shows how busy the speaker was by overstating that she worked <i>a whole day</i> that means she spends her time to work all day long. Function: The statement makes the viewers picture how busy Emily is. Then, they will build imagery through the illustration.
22.	Diego said it was a man on the phone. You know who made that call. There was no one else in the house. (off his look) You think I don't know how crazy this sounds?!											√				√		Type: Hyperbole The exaggeration statement shows how unbelievable the news that she have heard is by saying <i>How crazy the sounds</i> which means very thoughtless idea. Function: The atmosphere is panicky. It looks very confusing in mind. It can attract the viewers to feel worried.
23.	WAYNE: Parents, even bad ones, have a right, that's how the laws of this great land are written. Emily: So that's it? We let kids get killed until they rewrite the goddamn laws?										√					√		Type: Irony <i>Let kids get kids</i> means giving permission to parents to kill the daughter and waiting for victims just because they do not find the criteria for child endangerment as written in laws. Function: It can evoke viewer's emotion when they read it. The viewers feel the emotion of anger and disappointment to the department as well as Emily did.

No	DATA	TYPES OF FIGURATIVE LANGUAGE												Functions				Explanations
		Comparison				Association				Contrast								
		a	b	c	d	e	f	g	h	i	j	k	l	1	2	3	4	
24.	I like to think of it as a glass–half-full situation. Kitchen. Bathroom. Fish. And here, is your room.		√											√		√	Type: Simile The conjunction “as” compares the <i>condition</i> of Emily who lived alone with <i>a glass-half- full of water</i> . There is still any space left in Emily’s life without complete family, parents, husband and kid. Function: (2) The viewers tries to make a depiction about <i>a glass-half-full</i> looks like compared to Emily’s life (4) The expression simply tells the proportion of Emily’s life that is not completed.	
25.	Honey, listen, even if they said yes, it wouldn’t work, I live in this tiny house, I worked a whole day, and never											√		√			Type: Litotes The speaker understates that <i>she lives in a tiny house</i> . Actually, she has enough room for two people more to live in. It is the way she considerably refused the girl not to live with her. Functions: The viewers will get visualization of Emily’s house appeared in viewers’ mind.	
26.	I like to think of it as a glass –half-full situation. Kitchen. Bathroom. Fish. And here, is your room.						√						√	√			Type: Synecdoche <i>Fish</i> is regarded as synecdoche <i>pars pro toto</i> in which implies a part represents a whole because <i>fish</i> shows that there is an aquarium in the living room.	

No	DATA	TYPES OF FIGURATIVE LANGUAGE												Functions				Explanations
		Comparison				Association				Contrast								
		a	b	c	d	e	f	g	h	i	j	k	l	1	2	3	4	
																		Function: (1) It can please and interest children attention to hear such phrase. (2) The viewers create picture of living room where the aquarium and the fish are in.
27.	Emily: I’m sorry, I’m just not mom material Lucy: You don’t have to be my mom. Just my friend.												√			√		Type: Litotes Emily understates that <i>she is not a mom material</i> . In fact, she has whatever children need to and capability to be a parent. Function: The viewers will be sympathy to Emily when they read it.
28.	My family well, I’ve met my dad twice and my mom’s not a part of my life anymore.									√						√	√	Type: Paradox Actually, Emily has a mother who has divorced. It is contradicted with her statement saying that <i>my mom’s not a part of my life anymore</i> . It has the same connotation that she has no mother. It is such a rejection about anything happened with her family. Function: (3) The viewers will be surprised when a daughter said so. (4) The statement simply defines that Emily’s mother was gone without saying more the reasons why.

No	DATA	TYPES OF FIGURATIVE LANGUAGE												Functions				Explanations
		Comparison				Association				Contrast								
		a	b	c	d	e	f	g	h	i	j	k	l	1	2	3	4	
29.	She used to just leave, she'd just...and I never knew when she was coming back, or if she was... I used to think it was my fault and I would try so hard when she got home to be good, do everything I could think of ,so she'd think I was 'special' and stay next time or take me with her, but... it didn't matter, she'd always go away again, that's how it was.												√			√		Type: Litotes Emily condemns herself that it is her fault her parents left and decides to leave her alone. Functions: The emotions of the viewers appear when the speaker states the statement. It is because the speaker, Emily, stated the expression hopeless so the viewer will be sympathy to her. The speaker seems guilty about everything happened with her family.
30.	Wayne: I need another set of eyes to go over them, make sure we haven't missed anything else. Emily: You mean, to make sure I haven't missed anything else?						√										√	Type: Synecdoche <i>Set of eyes</i> represents a part of whole body to observe a situation. It belongs to <i>Synecdoche totem pro parte</i> in which <i>another set of eyes</i> refers to another people to help the speaker to stakeout problem happened surrounding and has not missed anything. Function: <i>Set of eyes</i> refers to another people. It is represented by such expression.
31.	Sometimes people have kids and then decide they don't want to be parents .									√						√	√	Type: Paradox The first clause, <i>people have kids</i> refers to parents. The second clause, <i>they</i> refers to parents <i>do not want to be parents</i> anymore. It is logically contradiction.

No	DATA	TYPES OF FIGURATIVE LANGUAGE												Functions				Explanations
		Comparison				Association				Contrast								
		a	b	c	d	e	f	g	h	i	j	k	l	1	2	3	4	
																		Functions: (3) The viewers feel disappointed when they hear such statement. Thus, it can influence emotional intensity of the viewers. (4) The satire contains deep meaning about a refusal of parents to themselves or situation. The speakers do not need to say in many words to express the allusion.
32.	This is weird. Diego said it was Lily that called, but he called her a he, he said it was a man.									√					√			Type: Paradox It is impossible that Lily called as a man where as Lily is a little girl. In fact, the terror by phone sounds like Lily with man voice. Functions: The utterance provides imagery for the viewers through building a mental picture in their mind.
33.	Margaret: You mean what were we doing it for? Interviewer Yes. Margaret: to kill her. Interviewer: Why? Margaret God’s will. And why was it God’s will that you should kill your daughter?									√						√		Type: Paradox The fact is Margaret kills Lily. It has contradictory meaning with the statement God’s will. It is impossible that God orders parents to kill their own child which is categorized as a sin. Functions: It evokes the viewer when they read it. It sounds surprised by questioning a weird statement.

No	DATA	TYPES OF FIGURATIVE LANGUAGE												Functions				Explanations
		Comparison				Association				Contrast								
		a	b	c	d	e	f	g	h	i	j	k	l	1	2	3	4	
34.	Don't let her get in your head .					√										√	√	Type: Metonymy <i>Head</i> represents Emily's mind. It means the speaker orders Emily not to be influenced by Lily. It is to warn Emily to be careful with Lily. Function: (3) The speaker seems threatening after conducted interview with Lily. It can stir the viewer's emotion. (4) That statement is defined in brief and compass. The speaker actually wants to say much to give a warning about Lily. He affirms his frightening without declaring much.
35.	She's 'abnormally normal' ?									√					√		√	Type: Paradox It is contrary when people looked normal, is actually not categorized as a normal people. Functions: (2) The viewers will get imagery through building imagination about what kind of normal person categorized as abnormal seems to be. (4) It implies brief statement about the characteristic of Lily to express her strange behavior.
36.	Not by her hand , they just die. I had two brothers, Brent and Travis...						√										√	Type: Synecdoche <i>Hand</i> represents a part of the whole body to do something. <i>Not by her hand</i> refers to the murderer does not directly kill the victim by herself. It is categorized to <i>Synecdoche totem pro parte</i> , a part represents a whole.

No	DATA	TYPES OF FIGURATIVE LANGUAGE												Functions				Explanations
		Comparison				Association				Contrast								
		a	b	c	d	e	f	g	h	i	j	k	l	1	2	3	4	
																		Function: The statement has such clues implied. It needs to be explained more to know the meaning behind.
37.	Interviewer: Help me understand. If you and Edward are Lucy’s biological parents, how can she not be yours? Margaret: ‘Cause she’s not Of us. Interviewer: You think your daughter is the devil? Evil incarnate?	√								√					√	√	√	Types: Metaphor: The mother compares her <i>daughter</i> to <i>the devil</i> or <i>evil incarnation</i> which has the same characteristics which are dangerous and like to kill people surrounding. Paradox: Children are born as a part of human, it is impossible to be an evil incarnation. Functions: (2) The viewers will get a set of imagery in their mind about the comparison between Lily and the figure of evil incarnation or devil look like. (3) It sounds surprising when mother called her own girl as the incarnation of evil. It evokes the viewer when they read it. (4) It simply explains the characteristic of evil incarnation who feeds on Lily’s body to emphasize that her behavior is abnormal.
38.	Only time you got the upper hand is when she’s sleepin’ but she almost never does. We checked on her every night for three months. Every twenty minutes, up and											√			√	√		Type: Hyperbole The speaker overstates the time of checking Lily who almost never falls asleep in details emphasizing that they should keep an eye to check her frequently by saying <i>every night, every twenty minutes, up and down those stairs</i> in routine because it cannot be predicted the time she falls asleep.

No	DATA	TYPES OF FIGURATIVE LANGUAGE												Functions				Explanations
		Comparison				Association				Contrast								
		a	b	c	d	e	f	g	h	i	j	k	l	1	2	3	4	
	down those stairs. First time she slept was the night you kicked in my front door.																	Functions: (2) By imagining that utterance, the viewers will get a visualization of what the habitual of Lily’s parent usually did every night. (3) The viewers can experience the tension of parents waiting for Lily to fall asleep. The parents desire to kill her anyway.
39.	Question 16a, are you afraid of the dark? You answered ‘no’. Question 16b, are you afraid of being alone? ‘No’. 16c, are afraid of your parents?’No’. You answered ‘no’ to everything in that section. I think some of those should have been yeses. Everybody is afraid of something. Working through our fears, conquering them, is how we get better. So I want you to tell me... What scares you?									√						√		Type: Paradox <i>Lily answers ‘no’ to everything in that section has contradictory meaning to the second statement, that should be yeses of those question about fear that almost answered by “no”.</i> It is impossible that Lily as look as normal little girl has no fear about anything. Function: It sounds surprising for viewers to hear the deduction of the interview. It sounds weird to be understood.

No	DATA	TYPES OF FIGURATIVE LANGUAGE												Functions				Explanations
		Comparison				Association				Contrast								
		a	b	c	d	e	f	g	h	i	j	k	l	1	2	3	4	
40.	You have that you're good. Kindness. Decency. That's what she feeds on. Bleeds ya dry, moves onto the next. We were a big family, she went through us like a wrecking ball.		√												√		√	Type: Simile There is conjunction <i>like</i> to compare <i>Lily</i> to a <i>wrecking ball</i> that comes to destroy everything forward. Function: (2) The viewers get visualization through comparison of the nature of a <i>wrecking ball</i> to <i>Lily</i> seems to be. (4) The illustration explains the nature of wrecking ball. It can tell briefly about Lily by the comparison.
41.	She starts all over again somewhere else. Can't let her stay, can't let her go. That leaves you with one option.									√				√		√	Type: Paradox <i>Can't let her stay</i> means let her go. It is contrast with second phrase, <i>can't let her go</i> . It belongs to paradox consisting of contradictory statement. Functions: (1) The wordplay using repetition of <i>can't let her</i> and contradiction <i>stay</i> and <i>go</i> are found in the expression. It gives artistic effect and provides pleasure to the viewer's hearing. (3) The utterance can bring emotional intensity to the viewer. It drags the viewers to feel worried and disappointed like the speaker feels.	

No	DATA	TYPES OF FIGURATIVE LANGUAGE												Functions				Explanations
		Comparison				Association				Contrast								
		a	b	c	d	e	f	g	h	i	j	k	l	1	2	3	4	
42.	You judged us before you ever walked in that house. Sat there in our living room tellin’ us about our problems, how to be better parents - certain of everything and dead wrong about all of it.									√						√	√	Type: Paradox The first phrase <i>certain of everything</i> means that Emily looks <i>surely correct of everything</i> when conducted an interview with Sheridan’s contradicts with the second phrase <i>dead wrong about all of it</i> . The meaning of <i>certain</i> is contrast to the word <i>dead wrong</i> . Functions: (3) The tone highlighted in the utterance is cynical and full of anger. It drives viewers’ feeling as if they were insulted by the speaker. (4) The statement briefly summarizes what actually Emily fights for is a mistake.
43.	To know... what your idea of hell is... and make you live there.									√					√	√		Types: Paradox: <i>Hell</i> represents fear, a place of great suffering (very unpleasing experience). It implicitly means that Lily can make people live in fear, painful and sickness of life. Functions: (2) The expression brings imagery for the viewers regarding how the people can live in hell. (3) The utterance sounds foolish and fearful. It attracts viewers’ feeling.

Appendix B. Surat Pernyataan Triangulasi

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya

Nama : Ika Herdina Kurnianingsih

NIM : 13211144019

Program Study : Sastra Inggris

Fakultas : Bahasa dan Seni

menyatakan bahwa saya telah melakukan triangulasi data pada karya ilmiah
(skripsi) dari mahasiswa

Nama : Riska Nurdiana

NIM : 13211141004

Program Study : Sastra Inggris

Fakultas : Bahasa dan Seni

Judul : Figurative Language in Wright's *Case No. 39*

Demikian surat pernyataan ini saya buat, semoga dapat digunakan dengan
sebagaimana mestinya.

Yogyakarta, 21 Agustus 2017

Triangulator,



Ika Herdina Kurnianingsih

SURAT PERNYATAAN TRIANGULASI

Yang bertanda tangan di bawah ini, saya

Nama : Umi Fathurohmah

NIM : 132111410

Program Study : Sastra Inggris

Fakultas : Bahasa dan Seni

menyatakan bahwa saya telah melakukan triangulasi data pada karya ilmiah (skripsi) dari mahasiswa

Nama : Riska Nurdiana

NIM : 13211141004

Program Study : Sastra Inggris

Fakultas : Bahasa dan Seni

Judul : *Figurative Language in Wright's Case No. 39*

Demikian surat pernyataan ini saya buat, semoga dapat digunakan dengan sebagaimana mestinya.

Yogyakarta, 21 Agustus 2017

Triangulator,



Umi Fathurohmah